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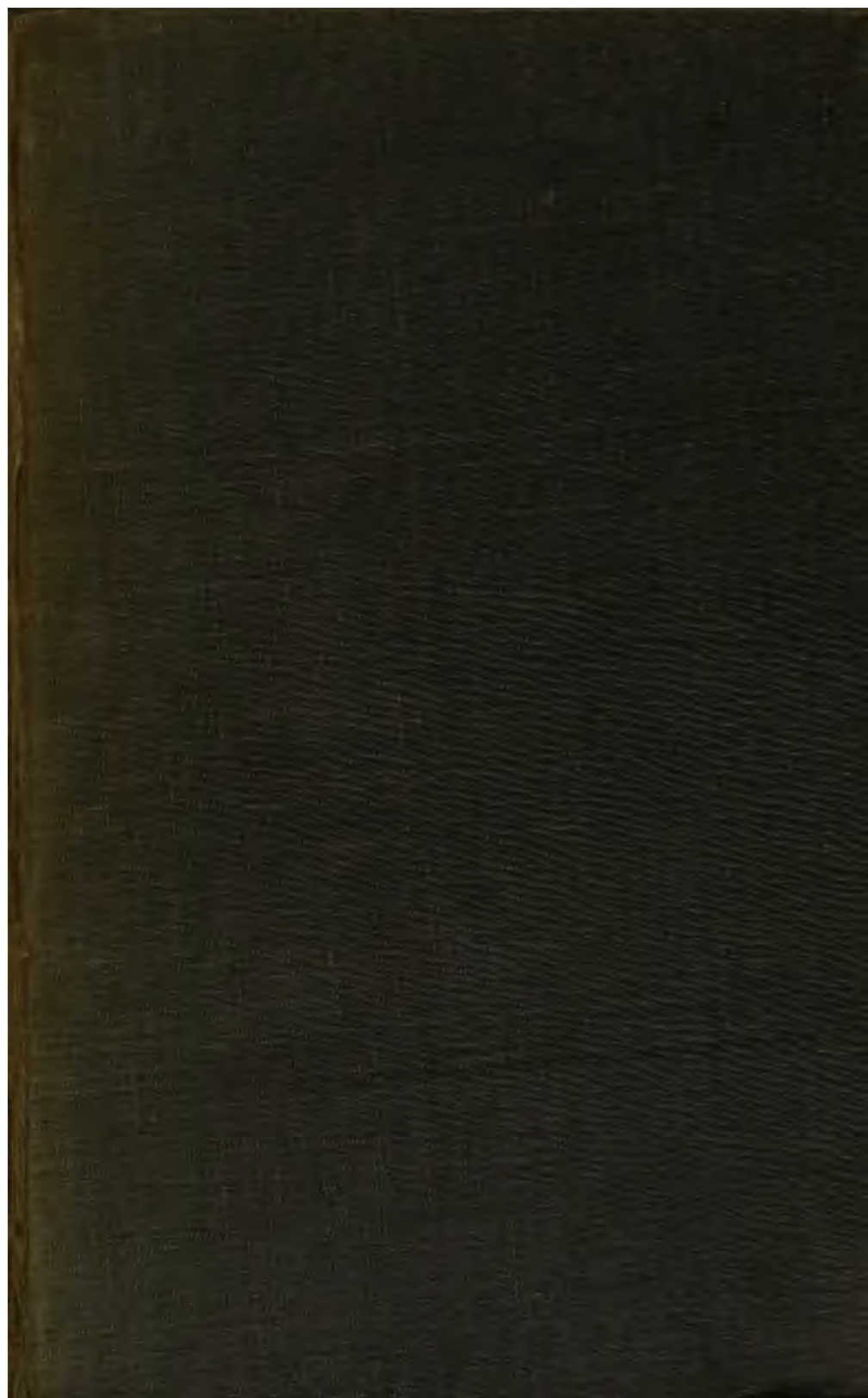
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The paragraph on p. i. was  
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A  
HISTORY  
OF THE  
ITALIAN TONGUE.

**T**HE beginning of every language is necessarily obscure ; all speech is oral before it is written, and rude before it is polished. Words not committed to writing are lost with the breath that formed them ; and the first rude essays are despised and neglected when a style nearer to perfection is once attained. It is therefore impossible to fix the time at which one language ceased and another begun, or to mark exactly the gradations by which the change proceeded : it is at least impossible to a native of Italy to say when the present language had its first formation, amidst the confusion of war, and the incursions of barbarians, who for a time suspended all attention to literature, and left behind them no other memorials but mischief and desolation.

But, as far as I am able, I will endeavour to satisfy the curiosity of an English reader, by tracing the tongue of Italy from its remotest source, and coming gradually down to the present time; give as clear and faithful an idea of its state, as lies in my power to give.

It appears to me, that the Italians of the eleventh century had no language fit to write in, or thought themselves that they had not, because those of their compositions that have escaped the ravages of time, are either in corrupt Latin, coarse Sicilian, or inelegant Provençal. The monks and clergymen, who from time out of memory not only performed their sacred duties in Latin among themselves, but preached also in the same tongue to the people, generally wrote their verses, whatever they were, in Latin: the Sicilian metres were cultivated only by the southernmost Italians; and, from Tuscany to the Alps, the Provençal dialect was the language of the muses.

A quick succession of revolutions in the kingdoms of Naples and Sicily withdrawing the studious from their Apollinean employments, soon put an end to a language that was yet far from having reached its point of perfection; and the bar of the Alps obstructing the course of that spoken by the masters of Provence, left the inhabitants of Italy

## ITALIAN TONGUE. III

to improve their natural stock of words, and look out for easier means of conveying their ideas in writing to their countrymen; now reduced to make the best use they could of an uncouth cant that was neither Gothick nor Latin, but a barbarous mixture of many modern tongues, incorporated into the adulterated reliicks of that noble language that was spoken a thousand years before by their glorious predecessors.

This language or cant, then called *Volgare*, to distinguish it from the Latin, Sicilian, and Provençal that had by intervals prevailed in the writings of the Italians, began in the twelfth century to make its appearance in written prose and poetry; but as it was itself differently pronounced in different places, and was in a manner subdivided into as many dialects as there are districts in Italy, and as no standard of speech was yet formed to which all could refer, every one was left to his own direction, and every one generally wrote the *Volgare*, as it was spoken in the place of his nativity.

Had the art of printing made its appearance at that period, what a quantity of writing would then have got out of obscurity to entertain or to puzzle succeeding students! The teeth of time and the fire of war have corroded and burnt the greatest part of the barbarous parchments of that age; yet it is scarcely to be conceived what huge heaps of them

are still preserved in our numerous libraries and archives. The Tuscans, in particular, distinguished themselves much for their addiction to scribbling, and the names of *Perotto Zanobi*, *Frate Cercuccio*, *Loffo Banaguida*, *Pippo Fronda*, *Meo da Majano*, *Lilio Lelli*, *Cene della Chitarra*, *Falcacchiero de' Falcacchieri*, *Cione Ballione*, *Lapo Lamberti*, *Cucco di Valfreduccio*, *Lippo Vannucci*, and numberless more petty poets of different parts of Tuscany, are still known to the inquirers into the origin of our language.

The Tuscans, notwithstanding, were then so far from pretending to the primacy in language, that, even in the year 1299, one *Rustigielo* of Pisa wrote in the Venetian dialect *the travels of Marco Polo*, as they were dictated to him in the prisons of Genoa by that famous traveller; and, even some years after, *Petrarch*, a Roman author, wrote *the life of the renowned Cola di Rienzo*, in the language that he had learnt from his nurse. The life of *Cola di Rienzo* I cannot find, therefore shall only give a short specimen of *Marco Polo's* language.

Qui comenza il prologo del libro chiamato, de la istinzione del mondo.

Vui signori imperadori duchi marchesi chonti e kavalieri, e tuta zente quale volete intender e chonoffer

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noffer le diverse gienerazione de li homeni e del mondo, lezete questo libro, in lo qual troverete de' grandissimi miracholi e diversità dell' Armenia mazore, de Persia, e de Tartaria, e de molt' altre Provinzie secondo chomo nara : e avertamente ve chonterà chomo misier Marcó Polo zitadin de Venexia queste tute cose con li suo ochi et orecchie vetè et aldì da homeni degni di fede. Si che in questo quele chosse chel dito vetè meterem chomo chosse vedude et quele che lui aldì chomo chosse aldide, adcio chel nostro libro sia chonfonante ad zafchuno che aldirà hover lezerà, siche ognuno li darà fede; et sapiè che dal tempo che Dio chreò Adam et Eva, qual fo el primo homo al mondo fine al presente, non fo mai algun Christian, Saraxino, Tartaro, Indian, hover homo de alguna gienerazione, el qual chotanto tempo zerchasse le diverse parte del mondo e vedesse tante chosse chomo fexe misier Marcho Polo predito, onde el dito determinò di meter tuto quello che havea visto e aldido in scrittura adcioche la zente, che non ha vezudo ne sapudo, per questo libro possa saver; et dicho chel dito Misier Marcho Polo stete in queste diverse parte et provincie vintise ani, et questo per poter saver queste tal chosse, le qual si- ando destegnudo in charzere da Zenoveffi tute ste chosse feze schriver per misier Rustigielo citadin de Pixa lo qual era ne la dicta prixone con el dito misier March Polo, et fo schrito le dicte chosse nel



ano del nostro Signor. Jesu Christo. mille duxento  
e nonantia nuove.

Nel tempo de Baldoïn imperador de Chonstantinopoli e de milie Ponte de Venexia, el quale in quel tempo rezeva Chonstantinopoli per nome de la ducal signoria di Venexia nel ano mille duxento zinquanta, misier Nicholò Polo, el quale fo padre de Marcho, e sier Maïo Polo suo fradelo, chon le lor merchadanzie iera vegnudi da Venexia a Chonstantinopoli, ed era nobilissimi merchadanti e omeni de souil inzegni, onde li vene in la dita zitade et stando li alguni zorni li vene in chuor di voler andar nel mar mazore per dispenfar le lor merchadantie et comprar molti zoiei, et fato che iebe el pensamento se partirono da Chonstantinopoli chon una nave et andar nel mar mazore et in pochi zorni zopisse a Soldaria et dismon, to de la nave et stete molti zorni in quella tera, e vezando che in quella non nera alcuna chossa per loro, determinò de andar piu avanti et partisse de la dita Soldaria et chavalchò molte zornade che lor non trovò chossa alguna et finalmente li vene a chapitar a Bracharchan, una zitade la qual signorizava une parte de Tartari, et in quel tempo iera in una zitade, &c.

Copies of *Marco Polo's* manuscript multiplied with great rapidity, though written in that uncouth dialect and manner, and quickly spread into all

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all parts of Italy, and even of France and Germany: If the Venetians had had at that time many such voluminous and pleasing writers as *Polo* was, they would have had a probable chance of giving their language to the Italians: but they were so much taken up with their conquests and commerce in the east, that they missed this honour; and while *Polo* was dictating his prose to *Rustigielo*, *Brunetto Latini* of Florence writ many things in verse, that charmed the ears of his contemporaries; and collected in ten *Capitols* many of the proverbs and sayings of his time, to which he gave the whimsical title of *Pataffio*. This work obscured the little splendor of the petty preceding poets of every other Italian province, and had power enough to keep the Italians neutral and unresolved on the choice of the dialect that was to be the general standard of writing.

*Ricco da Varlungo*, *Dino Fiorentino*, *Sakino Doni*, *Ugo da Siena*, *Guido Novella*, *Farinata degli Uberti*, *Lambertuccio Frescobaldi*, *Pannuccio dal Bagno*, *Guittone d' Arezzo*, and many more, all living about the year 1250, and all Tuscans, helped to turn the scale in favour of their country; and, with their numerous verses, chronicles, books of devotion, and other performances admirable in those times, seemed to conspire with *Brunetto Latini* to crush in the cradle all dialects that were not Tuscan, that one or other of

their stile might prevail, and become the language of books in our peninsula.

My paucity of old Italian books hinders me from giving a specimen of the prose of those times. I shall only transcribe three short pieces of poetry, the first from *Pannuccio dal Bagno*, in the dialect of Pisa; the second from *Guglielmotto da Otranto*, who writ in Neapolitan latinis'd; and the third from *Frà Guittone*, who, although born in Arezzo, yet writ in the Florentine, having lived the best part of his life in Florence.

This is from *Pannuccio*.

Lasso di far più verso  
 Son, poi veggio ogn' om manco  
 D' amor far tutto del diritto inverso,  
 Che qual de nom più franco  
 Di lealtate verso  
 Tosto fa se veder se po del bianco,  
 Che Donna ne converso  
 Non sol cor aggia; fianco  
 Di cio pensare, effare unde ben verso,  
 Sicchè virtù non branco,  
 Po dire anzi l'abberso:  
 Leal om sì l' a preso per lo fianco

Infelitate e inganno che ognor monta,  
 E lo mondo governa,

Sicchè

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Sicché a quella lanterna  
 Vol gir ogn' omo, e in ciò far si punta  
 Tanto ch' obbriat' anno la superna  
 Membranza, dove l' onta  
 E 'l bel d' ogn' om si conta,  
 E di ciascuno il merito in sempiterna.

This is from *Guglielmotto de Otranto*.

O Salve sancta Oſtia ſacrata  
 Immaculato Sanguis e carne pura  
 Summa Creatura en Dio communicata  
 De Virgo nata ſanza corruptura.  
 Oltra meſura fuſte tormentata,  
 Morta lanzata miſſa 'n ſepultura,  
 Da la ſumma Natura fuſcitata  
 Et enalzata ſupr' ogn' auta antura.  
 Tu sì quell' armatura per cui vengimmo  
 L' antico primo perfedo Serpente  
 Percutiente ſpirito damnato.  
 Corpo ſacrato en pane te vedimmo  
 E certi fimmo che veraciemente  
 Sì Criſto Ommipotente e Deo carnato.

The ſpecimen from *Fra Guittone* is this ſhort  
 fable, which an Engliſhman that underſtands Ita-  
 lian will think a compoſition of yeſterday.

Quando il conſiglio degli augei ſi tenne  
 Di niciftà convenne

Che

## A HISTORY OF THE

Che ciascun comparisse a tal novella :  
 E la Cornacchia maliziosa e fella  
 Pensò mutar gonnella,  
 E da molt' altri' augei acattò penne;  
 Ed adornossi e nel consiglio venne,  
 Ma poco si sostenne.  
 Perchè pareva sopra gli altri bella  
 Alcun domandò l' altro : chi è quella ?  
 Sicchè finalmente Ella  
 Fu conosciuta. Or odi che n' avvenne.

Che tutti gli altri augei le fur dintorno,  
 Sicchè senza foggiorno  
 La pelar sì, ch' ella rimase ignuda;  
 E l' un diceva : or vedi bella druda;  
 Dicea l' altro : ella muda;  
 E così la lasciaro in grande foorno.

Similmente adivien tutto giorno  
 D' uomo cheffi fa adornò  
 Di fama o di virtù ch' altri dischiuda;  
 Che spesse volte suda  
 Dell' altrui caldo tal che poi s' agghiaccia;  
 Dunque beato chi per se procaccia.

Forty or fifty years after *Brunetto Latini*, one of  
 his disciples did more towards the fixing the seat  
 of our language in the city of Florence than all his  
 predecessors together. This was *Dante Alighieri*, whose poem on hell, purgatory, and para-  
 dise, not only struck with wonder all his contem-  
 poraries,

## ITALIAN TONGUE. 21

poraries, but was invariably the admiration of successive ages, and has rather increased, than diminished that reputation which it got at first. In his youth *Dante* chiefly followed the trade of a soldier, and distinguished himself in many battles for his conduct, personal strength, and intrepidity. He was afterwards admitted to be one of the chief magistrates of his country, that was then not an inconsiderable commonwealth; but he had too much honesty and *Catoian* severity for the vicious time in which he lived; and, having expressed rather too much contempt for his fellow magistrates, made so many enemies amongst them, that, in spite of his superior talents for war and peace, he was banished his country, and forced to fly for protection to *Guido da Polenta*, lord of Ravenna, who proved a steady friend to the exiled poet to the last of his days.

*Dante* had writ a multitude of lyric versifica before he left Florence, but it was in Ravenna that he conceived the thought of writing his great poem, of which I chuse to give three short specimens, one from each of the three parts of it.

*From the first part, intituled HELL.*

### CANTO VI.

Al tornar della mente, che si chiuse  
Dinanzi a la pietà de' i due cognati,  
Che di tristizia tutto mi confuse

Nuovi

Nuovi tormenti e nuovi tormentati

Mi veggio intorno come ch' i' mi mova,

E come ch' i' mi volga e ch' i' mi guati.

Io sono al terzo cerchio della piova

Eterna, maladetta, fredda, e greve :

Regola e qualità mai non l' è nova.

Grandine grossa, ed acqua tinta, e neve

Per l' aer tenebroso si riversa :

Pute la terra che questo ricevè.

Cerberò, Fiera crudele e diversa

Con tre gole caninamente latra

Sovra la gente che quivi è sommersa.

Gli occhi ha vermigli e la barba unta ed atra,

E 'l ventre largo ed unghiate le mani :

Graffia li Spirti, o li squaja, o li squatra.

Urlar li fa la pioggia come cani :

Dell' un de' lati fanno all' altro schermo :

Volgonfi spesso i miseri profani.

Quando si scosse Cerbero il gran Vermo-

La bocca aperse e mostrocci le zanne :

Non avea membro che teneffe fermo.

Il Duca mio difese le sue spanne,

Prese la terra, e con piene le pugna

La gittò dentro alle bramose canne.

Qual è quel cane che abbajando agugna,

E si racqueta poi che 'l pasto morde,

Che solo a divorarlo intende e pugna ;

Cotai si fecer quelle facce lorde

De lo Dimonio Cerbero che introna

L' anime sì ch' esser vorrebber forde.

*From*

*From the second part, intitled PURGATORY:*

CANTO VIII.

Era già l' ora che volge 'l disio  
 A i Navicanti, e intenerisce il core  
 Lo dì che han detto a detto a i dolci Amici addio;  
 E che lo novo Peregrin d' amore  
 Punge, se ode squilla di lontano  
 Che paja 'l giorno pianger che si more,  
 Quand' io incominciai a render vano  
 L' udire, ed a mirar una dell' Alme  
 Surta, che d' ascoltar chiedea con mano;  
 Ella giunse e levò ambe le palme  
 Ficcando gli occhi verso l' Oriente.  
 Come dicesse a Dio, d' altro non calme;  
 Te lucis ante sì devotamente  
 Gli uscì di bocca con sì dolci note,  
 Che fece me a me uscir di mente:  
 E l' altre poi lietamente e devote  
 Seguitar Lei per tutto l' Inno intero  
 Avendo gli occhi alle superne rote:

*From*



*From the third part, intitled PARADISE;*

CANTO XXXIII.

Vergine Madre, Figlia del tuo Figlio,

Umile ed alta più che Creatura,

Termine fisso d' eterno consiglio;

Tu se' colei, che l' umana Natura

Nobilitasti sì, che 'l sù fattore

Non si sdegnò di farsi sua Fattura.

Nel ventre tuo si raccese l' amore,

Per lo cui caldo nell' eterna pace

Così è germinato questo fiore.

Quì se' a noi meridiana face

Di caritate; e giuò intra' Mortali

Sei di speranza fontana vivace.

Donna se' tanto grande e tanto vali,

Che qual vuol grazia e da te non ricorre

Su' difianza vuol volar senz' ali.

La tua benignità non pur soccorre

A chi dimanda, ma molte fiate

Liberamente al dimandar precorre.

In te misericordia, in te pietate,

In te magnificenzia, in te s' aduna

Quantunque in Creatura è di bontate.

Or Questi che dall' infima lacuna

Dell' Universo insin quì ha vedute

Le vite spiritali ad una ad una ad una,

Supplica a te per grazia di virtute

Tanto, che possa con gli occhi levarsi

Più alto verso l' ultima salute.

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These three specimens, as well as, the greatest part of *Dante's* work, are as well understood now as they were four hundred and fifty years ago: yet one meets here and there not only with obsolete words, but with verses quite unintelligible: at least many of them are so to me.

I have said above, that, in my opinion, the Tuscans in general, and the Florentines in particular, did not look early on their dialect as the best of Italy. This opinion of mine is confirmed by this poem, in which *Dante* made use of a multitude of Lombard, Neapolitan, and Venetian words, so that it seems he had a mind to imitate the Grecian poets who, when occasion required, did not scruple to mix their different dialects into one, which has not been the practice of *Petrarca*, *Boccaccio*, *Pulci*, and the others that came after him, as I shall say in its place.

I must not omit to observe, that the corrupt Latin of the tenth and eleventh century was not quite expelled from Italy in *Dante's* time. Some of the studious still made some use of it, especially in writing; and our poet, that he might please every class of men, not only dropt in his performance a great quantity of Latin words, but had whole lines, and even *ternaries* quite Latin interspersed

perfected in it \*; and amongst his lyric compositions, he has one of those that we call *Canzoni*, which is in three languages, that is, Provençal, Latin, and Florentine. This is a proof that the two languages still continued to be cultivated in Italy.

I said that this poem charmed his contemporaries, and holds still as high a rank in the esteem of the Italians as any other production of poetical imagination: yet if a foreign critick should happen to peruse it, let me tell him, that he must not weigh a poem, written so early, in the scales of modern criticism, but make allowance amongst other things, for some strange mixtures of Pagan and Christian notions, and consider that our poet was not only a mortal man, like any other, and consequently subject to err; but that he writ before any body dreamt of those rules that have forced subsequent geniusses to confine even their mad flights within the boundaries of method, and the circumscriptions of reason.

But the superior splendor of this poet did not absorb intirely the light of some other of his contemporaries. The lovers of antient Italian poetry and prose still revere the names of *Castruccio Castracani*, (prince of Lucca, whose life was written by

\* *Dante* had begun his poem in Latin, but changed afterwards his scheme, and wrote it in Italian. *Infera regna canam* was the beginning of his first line.

## I T A L I A N T O N G U E.    xvii

*Macchiavelli*) *Farinata degli Uberti*, *Bindo Donati*, *Pieraccio Tebaldi*, *Cecco Angiolieri*, *Gianni Alfani*, *Mucio Piacente*, *Benuccio Salimbeni*, *Lapo Saltarelli*, *Bonagiunta Urbiciani*, *Dante da Majano*, *Guido Cavalcanti*, and many other Tuscans, whose writings, though for the greatest part a little rude and indigested, were looked upon as the best examples of pure language by those learned and judicious compilers of our dictionary, known in the literary republick under the name of academicians della Crusca.

Two more specimens, one from *Dante da Majano*, the other from *Guido Cavalcanti*, (a disciple as well as *Dante Alighieri*, of *Brunetto Latini*) will enable the reader to judge of those large strides that our language took at that period towards perfection. This specimen from *Dante da Majano* is in the dialect that was spoken in that part of Tuscany now denominated Valdarno.

Com più diletto di voi, Donna, prendo,  
 E più vi tegno ed aggio a vollia mia,  
 Più par ch' eo n' aggia e prenda gelosia,  
 E più di voi voler la vollia accendo.  
 Or eo da voi m' allungo, e vo partendo;  
 E tormento pensando notte e dia  
 Com' eo retorni a vostra segnorìa,  
 E 'n gelosia per un cento mi stendo.

b

Così

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Così m' ha di voi, Donna, Amor legato  
 Che con voi stando son tanto temente  
 Di perder voi che non aggio possanza.  
 E s' eo non son con voi, dolce mia Amanza,  
 Son peggio che di morte sofferente:  
 Cotale è per voi, bella, lo mio stato.

This specimen from *Cavalcanti* is in the old dialect of Florence.

Per gli occhi fiere un spirito sottile  
 Che fa in la mente spirito destare  
 Dal qual si move spirito d' amare  
 Che ogn' altro spiritel si fa gentile.  
 Sentir non può di lui spirito vile,  
 Di cotanta virtù spirito appare:  
 Questo è lo spiritel che fa tremare,  
 Lo spiritel che fa la Donna umile.  
 E poi da questò spirito si move  
 Un' altro dolce spirito soave  
 Che siegue un spiritello di mercede,  
 Lo quale spiritel spiriti piove,  
 Ch' ha di ciascuno spirito la chiave  
 Per forza d' uno spirito che 'l vede.

The Florentine dialect now began to rise apace in the estimation of the Italians, and tower above the others of Tuscany. The most sagacious followers of the muses began to prefer it to any other; as did *Agatone Drusi* of Pisa, *Piero Malavolti* of Cortona, *Michele Pucci* of Arezzo, *Giovanni Lambertacci*

# ITALIAN TONGUE. xix

*bertacci* of *Oltrarno*, and a great many more: I will only select a specimen from *Cino* of *Pistoja*, the celebrated master of *Bortolo* the civilian and *Petrarch* the poet, whose elegant compositions have escaped oblivion, thanks to a beautiful lady of those times called *Rischiarda de' Salvaggi*, that was much loved and praised by *Cino* in his verses,

This is the specimen.

Mille dubbi in un dì, mille querele  
Al Tribunal de l'alta Imperatrice  
Amor contra me forma irato, ed dice  
Giudica chi di noi sia più fedele.

Questi solo per me spiega le vele  
Di fama al mondo, ove saria infelice;  
Anzi d'ogni mio mal sei la radice,  
Dico, e provai già di tuo dolce il fiele.

Ed egli: ahi falso servo fuggitivo,  
E' questo il merto che mi rendi, ingrato,  
Dandoti una, a cui 'n terra egual non era?

Che val, seguio, se tosto me n'hai privo?  
Io, no, risponde: ed ella a sì gran piato  
Convien più tempo a dar sentenza vera.

So far I have shown our speech coming out of the poet remains of the Latin tongue, like an unhappy woman that escapes from under the ruins of a tremendous earthquake, in a tattered gown, such as chance has thrown on her back: but her beauty, though concealed in rags, is soon perceived,

## XX A HISTORY OF THE

and every one strives to give her something, that she may dress and adorn herself completely. Thus *Brunetto Latini* and *Guittone d' Arezzo* had given our language a tolerable degree of grammar, *Dante Alighieri* a forcible and vigorous turn, and *Cino* of Pistoja had laboured much to make it sweet and harmonious.

But the man to whom the Italians have the greatest obligation for their fine language, was without doubt, *Francesco Petrarca*, son of a Florentine notary, who having been banished his native place, fled for refuge to Arezzo with his wife, who was there brought to bed of our poet in the year 1304.

It is to be supposed that the youth was very ingenious, and very studious, because his Latin compositions began to give him a reputation in his earliest years, not only in Italy, but in France, where he was carried by his father when he was but eight years of age. Having reached twenty-three, his gentle soul was kindled with love for a young lady of Avignon called *Laura*, who being, in all probability, a lover of Italian, then the fashionable language of the wits of both countries, was the cause that her admirer took to write in it those numerous pieces of poetry which will send the name of this lady to the remotest posterity.

This

## ITALIAN TONGUE. 21

This is not a proper place to expatiate on *Petrarch's* different powers as a writer, that gained him the appellation of *Restorer of the Latin tongue*; therefore confining myself to the character of his Italian verses, I say that he fell short of *Dante* in point of vehemence of expression, strength of thinking, and variety of invention; but he greatly surpassed both him and all his poetical predecessors in propriety, exactness, and elegance: then the musick of his number is so melodious, that he is rather too soft and tender whenever he mentions his joyless love for his chaste friend. I think him effeminate in many places, but this is my particular opinion, and the reader must take it as such.

I will, however, not pass in silence a pretty curious anecdote regarding this poet. He was, as I said, so desperately fond of *Laura*, that he loved her even many years after her death. His tender verses had made such an impression on a Pope of his time, that pitying the poor enamorado, he went so far as to offer him a dispensation of his vows, (*Petrarch* had early embraced the ecclesiastick state) that he might marry her. But *Petrarch* magnanimously declined the offer, and chose rather to suffer all the distress in which his violent passion kept him, than put a stop to that vein of sweet poetry which would have been drained, as he apprehended, had he got possession of the lady, and would rather go on immortalizing both her name and his



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own by praising her charms, than make himself happy in the fruition of them. I will not examine here whether he was right or wrong in so doing, and without going further wide of my first aim, I here transcribe the first *Cantone* that he writ on his *Laura's* death.

Che debb'io far! che mi consigli, Amore!  
 Tempo è ben di morire,  
 Ed aspettato ho più ch' io non vorrei.  
 Madonna è morta ed ha sepo il mio core,  
 E volendol seguire  
 Interrromper convien quest' annunciar:  
 Perchè mai veder Lei  
 Di quà non spero; e l' aspettar m' è noja,  
 Poscia ch' ogni mia gioja  
 Per lo suo dipartir in pianto è vola,  
 Ogni dolcezza di mia vita è tola.  
 Amor tu 'l senti ond' io vèco mi doglio,  
 Quanto è 'l danno a spiar e grave;  
 E so che del mio mal ti pesa e duole;  
 Anzi del nostro: perchè ad uno scoglio  
 Avem rotto la nave,  
 Ed in un punto n'è scuzzato il sole!  
 Qual ingegno a parole  
 Poria agguagliar il mio doghoso stato!  
 Ahi orbo mondo e ingrato  
 Gran cagionel hai di dover pianger meco,  
 Che quel ben ch' era in te perduto hai feco.  
 Caduta è la tua gloria e tu nol vedi;  
 Né degno eri, mentr' ella

Vissè

ITALIAN TONGUE. xxiii

Viffe quaggiù, d' aver sua conofcenza,  
 Nè d' effer tocco da' fuoi fanti piedi :  
 Perchè cofa sì bella  
 Devea'l Cielo adornar di fua prefenza.  
 Ma io, laffo, che fenza  
 Lei nè vita mortal nè me fteff' amo,  
 Piangendo la richiamo :  
 Quefto m' avvanza di cotanta fpena,  
 E quefto fola ancor quì mi mantene.  
 Oimè, terra è fatto il fuo bel vifo,  
 Che folea far del Cielo,  
 E del ben di laffù fede fra poi !  
 L' invifibil fua forma è in Paradifo  
 Difciolta di quel velo  
 Che quì fece ombra al fior degli anni fuoi,  
 Per rivestirfen poi  
 Un' altra volta, e mai più non fpogliarfi,  
 Quand' alma e bella farfi  
 Tanto più la vedrem, quanto più vale  
 Sempiterna bellezza che mortale.

Più che mai bella, e più leggiadra donna  
 Tornami innanzi come  
 Là, dove più gradir fua vifta fente.  
 Queft' è del viver mio l' una colonna :  
 L' altra è 'l fuo chiaro nome,  
 Che fona nel mio cor sì dolcemente:  
 Ma tornandomi a mente,  
 Che pur morta è la mia fperanza viva,  
 Allor ch' ella fioriva,  
 Sa ben Amor qual io divento : e fpero  
 Vedalcolci, che or è sì preffo al vero.

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Donne, voi che miraste sua beltate,  
 E l' angelica vita,  
 Con quel celeste portamento in terra :  
 Di me vi doglia, e vincavi pietade,  
 Non di lei, che è salita  
 A tanta pace, e me ha lasciato in guerra :  
 Tal che, s' altri mi ferra  
 Lungo tempo il cammin da seguitarla,  
 Quel, che Amor meco parla,  
 Sol mi ritien'ch' io non recida il nodo ;  
 Ma e' ragiona dentro in cotal modo.  
 Pon freno al gran dolor, che ti trasporta,  
 Che per soverchie voglie  
 Si perde il cielo ove 'l tuo core aspira,  
 Dov' è viva colei che altrui par morta ;  
 E di sue belle spoglie  
 Seco sorride ; e sol di te sospira ;  
 E sua fama che spira  
 In molte parti ancor per la tua lingua,  
 Prega, che non s'estingua ;  
 Anzi la voce al suo nome rischiari ;  
 Se gli occhi tuoi ti fur mai dolci o cari.  
 Fuggi 'l sereno e 'l verde ;  
 Non t' appressar, ove sia riso o canto,  
 Canzon mia, no, ma pianto :  
 Non fa per te lo star fra gente allegra,  
 Vedova sconsolata in veste negra.

*Petrarch*

*Petrarch* is the last of our writers that studied the Provençal language, which was then at its lowest ebb, and fell in such neglect about his time, that none of *Petrarch's* successors seem to have thought of it any further. Such was the reputation he acquired, that since him the greatest part of the Italian wits adopted his language as the true language of the muses.

Our poetry had, by this time, made a very considerable progress. *Petrarch's* age had produced so many elegant poetical compositions that it deserved from successive ages to be called *il buon secolo della lingua*, the good century of the language; but our prose remained still uncultivated, and we still wanted a prose writer as excellent in his kind as *Dante* and *Petrarch* had been in theirs.

The good genius of Italy did not suffer us to be without one; *Giovanni Boccaccio*, a friend of *Petrarch*, about thirty years after his master, began to publish many works, amongst which his *Decamerone* raised his name so high, that no Italian author has yet appeared who pretends, or can with justice pretend to be possessed of only one half of his perfections. *Boccaccio* has copiousness of words, elegance of style, variety of thought, facility of invention, and so many other excellencies, that none of his countrymen must hope to get the upper hand of him.

This

This is the character that *Boccaccio* acquired and preserved in Italy, since the first publication of his *Decamerone*; yet my particular opinion is, that he has all those good qualities when he speaks of ludicrous things; but when he treats a serious subject, I do not find his style so constantly natural and perspicuous, as in his humorous descriptions and burlesque narrations. In his introduction to his novels, for instance, which contains a description of the plague that raged in Tuscany in the year 1348, he strives too much to be eloquent and pompous, and his style is here and there perplexed and embarrassed by circumlocutions and parentheses; but when he comes to describe and characterize *Ser Ciapelloto*, *Frate Cipolla*, *Guccio Imbratta*, or *Calandrino*, his expressions flow with precision and rapidity.

But that commendation which *Boccaccio* deserves from the admirers of Italian language and eloquence, is entirely forfeited if we look on his *Decamerone* with the eyes of moralists and Christians. Yet as the intent of this historical dissertation is to treat of language and not morals, I shall not expatiate on the numerous transgressions among our writers of the limits which religion ought to have set their pens; but without further digression copy a novel, for a specimen of *Boccaccio's* prose.

In Firenze fu già un giovane chiamato Federigo di Messer Filippo Alberighi in opera d'arme e in cortesia pregiato sopra ogn' altro donzel di Toscana; il quale, siccome al più de'  
*tr.* 2 gentile donna' gentiluomini giovani avienne d'una  
 3 chiamata Monna Giovanna s' innamorò, ne' suoi tempi tenuta delle più belle e delle più leggiadre che in Firenze fossero; ed acciò che egli l' amor di lei acquistar potesse, giostrava, armeggiava, faceva feste, e donava il suo o spendeva senza alcun ritegno. Ma ella non meno onesta che bella, niente di quelle cose per lei fatte nè di color si curava che le faceva. Spendendo adunque Federigo oltre ad ogni suo potere molto e niente acquistando, le ricchezze mancarono ed egli rimase povero e senz' altra cosa che un suo poderetto piccolo essergli rimasta, delle rendite del quale strettissimamente viveva, ed oltre a questo un suo falcone de' migliori del mondo. Perchè amando più che mai, nè parendogli più poter essere cittadino come desiderava, a campi s' andò dove il suo poderetto era se ne andò a stare; e quivi quando poteva uccellando e senza alcuna persona richiedere pazientemente la sua povertà comportava. Ora avvenne un dì, che, essendo così Federigo divenuto all' estremo, il marito di Monna Giovanna infermò, e veggendosi alla morte venire, fece testamento, ed essendo richissimo lasciò in quello suo erede un suo figliuolo già grandicello, ed appresso questo, avendo molto amata Monna Giovanna, lei, se avvenisse che il figliuolo senza erede legittimo morisse, suo erede

sostituiti e morissi. Rimasta adunque vedova Mon-  
 na Giovanna, come usanza è delle nostre Donne,  
 l'anno di state con questo suo figliuolo se n' an-  
 dava in contado ad una sua possessione assai vicina  
 a quella di Federigo, perchè avvenne che questo  
 Garzoncello s' incominciò a domesticare con que-  
 sto Federigo e a dilettersi d' uccelli e di cani, ed  
 avendo veduto molte volte il falcone di Federigo  
 volare, istranamente piacendogli, forte desiderava  
 d' averlo; ma pure non s' attentava di doman-  
 darlo, veggendolo a lui esser cotanto caro. E co-  
 sì stando la cosa, avvenne che il Garzoncello in-  
 fermò, di che la madre dolorosa molto, come co-  
 lei che più non ne avea e lui amava quanto più si  
 poteva, tutto 'l dì standogli d' intorno, non ristava  
 di confortarlo, e spesso volte il domandava se al-  
 cuna cosa era la quale egli desiderasse, pregandolo  
 glielo dicesse, che per certo, se possibile fosse ad a-  
 vere, procaccerebbe come e' l' avesse. Il Giovane  
 udite molte volte queste proferite, disse: madre  
 mia, se voi fate che io abbia il falcone di Federigo,  
 io mi credo prestamente guerire. La Donna, u-  
 dendo questo, alquanto sopra se stette, e cominciò  
 a pensar quello che far dovesse. Ella sapeva che  
 Federigo lungamente l' aveva amata, nè mai da  
 lei una sola guaratura aveva avuta; perchè ella  
 diceva: come manderò io, o andrò a domandar-  
 gli questo falcone, che è per quel ch' io odo il  
 migliore che mai volasse, e oltre a ciò il mantien  
 nel mondo? E come sarò io sì sconoscente che ad  
 un gentile uomo, al quale niuno altro diletto è  
 più

più rimasto, io questo voglia torre? Ed in così fatto pensiero impacciata, come che ella fosse certissima d' averlo se 'l domandasse, senza saper che dover dire, non rispondeva al figliccolo ma si stava. Ultimamente tanto la vinse l' amor del figliuolo che ella seco dispose per contentarlo, chechè esterne dovesse, di non mandare, ma d' andare ella medesima per esso e di recargliele, e risposegli: Figliuol mio, confortati e pensa di guerire di forza, che io ti prometto che la prima cosa che io farò domattina io andrò per esso, e sì il ti recherò. Di che il fanciullo lieto il dì medesimo mostrò alcun miglioramento. La donna la mattina seguente, presa un' altra donna in compagnia, per modo di dipotto se n' andò alla piccola casetta di Federigo, e fecelo addimandare. Egli, perciocchè non era tempo, nè era stato a que' dì tempod' uccellare; era in un suo orto, e faceva certi suoi lavorietti acconsiare. Il quale udendo che Monna Giovanna il domandava alla porta, maravigliandosi forte, lieto là corse. La quale vedendol venire, con una donnesca piacevolezza levatagli incontro, avendola già Federigo riverentemente salutata, disse: Bene tra Federigo: e seguìto: Io son venuta a ristorarti de' danni li quali tu hai già avuti per me, amandomi più che stato non ti sarebbe bisogno; ed il ristoro è cotale, che io intendo con questa mia compagna insieme desinare teco dimessicamente stamane. Alla qual Federigo umilmente rispose: Madonna, niun danno mi ricorda mai aver ricevuto per voi; ma tanto di bene che se io mai alcu-



na cosa valli, per lo vostro valore e per l' amore che portato v' ho, avvenne; e per certo questa vostra liberale venuta m' è troppo più cara che non sarebbe se da capo mi fosse dato da spendere quanto per addietro ho già speso, come che a povero oste siate venuta. E così detto vergognosamente dentro alla sua casa la ricevette, e di quella nel suo giardino la condusse; e quivi non avendo a cui farle tener compagnia, disse: madonna, poichè altri non c' è, questa buona donna moglie di questo lavoratore vi terrà compagnia tanto ch' io vada a far metter la tavola. Egli, con tutto che la sua povertà fosse strema, non s' era ancor tanto avveduto quanto bisogno gli faceva che non avesse fuor d' ordine spese le sue ricchezze; ma questa mattina niuna cosa trovandosi di che potere onorar la donna, per amore della quale egli già infiniti uomini onorati avea, il se ravvedere; ed oltre modo angosciato, fece stesso maladicendo la sua fortuna, come uomo che fuor di se fosse, or quà or là trascorrendo, nè danari nè pegno trovandosi, essendo l' ora tarda e il desiderio grande di pure onorar d' alcuna cosa la gentildonna, e non volendo, non che altrui, il lavorator suo stesso richiedere, gli corse agli occhi il suo buon falcone, il quale nella sua stalletta vide sopra la stanga; perchè non avendo a che altro ricorrere, preso e trovarolo grasso, pensò lui essere degna vivanda di cotal donna, e però senza più pensare tirargli il collo, ad una sua fanticella il se prestamente pelato ed acconcio mettere in uno schidone e arrostar diligentemente, e messa la tavola

volta con tovaglie bianchissime delle quale alcuna ancora avea; con l'eto v'ho ritornò alla donna nel suo giardino, e il destinare che per lui far si poteva disse essere apparecchiato. Laonde la donna con la sua compagnia levatafi andarono a tavola, e senza sapere che si mangiassero insieme con Federigo il quale con somma fede lo serviva mangiarono il buon falcone. E levate da tavola e alquanto in piacevoli ragionamenti con lui dimorate, parendo alla donna tempo di dire quello perchè andata era, così benignamente verso Federigo incominciò a parlare. Federigo, ricordandosi tu della tua preterita vita e della mia onestà, la quale per avventura tu hai riputata durezza e crudeltà, io non dubito punto che tu non ti debbi maravigliare della mia presunzione, sentendo quello perchè principalmente qui venuta sono; ma se figliuoli avessi o avessi avuti, per li quali potessi conoscere di quanta forza sia l'amore che lor si porta, mi partebbe esser certa che in parte m'avresti per iscusata: ma come che tu non n'abbia, io che ne ho uno non posso però le leggi comuni dell'altre madri fuggire; le cui forze seguir convenendomi, mi conviene oltre al piacer mio ed oltre ad ogni convenevolezza e dovere chiederti un dono il quale io so che sommamente t'è caro, ed è ragione; perchè niuno altro diletto, niuno altro diporto, niuna consolazione lasciata t'ha la tua stretta fortuna; e questo dono è il falcon tuo, del quale il fanciul mio è sì forte invaghito, che se io non gliele porto, io temo che egli non aggravi tanto nella infermità la quale

quale ha, che poi ne segua cosa per la quale io ti perda. E perciò io ti priego, non per l' amore che tu mi porri (al quale tu di niente se' tenuto) ma per la tua nobiltà, la quale in usar cortesia si è maggiore che in alcuno altro mostrata, che ti debba piacere di donarłomi acciocchè io per questo dono possa dire d' aver ritenuto in vita il mio figliuolo, e per quello averłoti sempre obbligato. Federigo udendo ciò che la donna addomandava, e sentendo che servir non la poteva perciò che mangiare gliele avea dato, cominciò in presenza di lei a piangere anzi che alcuna parola risponder potesse. Il qual pianto la donna prima credette che da dolore di dover da se dipartire il buon falcon divenisse più che da altro, e quasi fu per dire che nol volesse; ma pur sostenutasi aspettò dopo il pianto la risposta di Federigo, il quale così disse. Madonna, poichè al ciel piacque che io in voi ponesi il mio amore, in affai cose m' ho riputata la fortuna contraria e sommi di lei doluto; ma tutte sono state leggieri a rispetto di quello che ella mi fa al presente, di che io mai pace con lei aver non debbo, pensando che voi qui alla mia povera casa venuta siete, dove mentre che ricca fu venir non degnaste, e da me un picciol don vogliate, ed ella abbia sì fatto ch' io donar nol vi possa; e perchè questo esser non possa vi dirò brevemente. Come io udì che voi la vostra mercè meco desinar volevate, avendo riguardo alla vostra eccellenza ed al vostro valore, reputai degna e convenevole cosa che con più cara vivanda secondo la mia possibilità io vi dovesti

doveffi onorare che con quelle che generalmente per l' altre persone si ufano ; perchè ricordandomi del falcon che mi domandate e della sua bontà, degno cibo da voi il reputai, e queſta mattina arroſtito l' avete avuto in ſul tagliere, il quäle io per ottimamente allogato avea, ma vedendo ora che in altra maniera il deſideravate m' è sì gran duolo che ſervir non ve ne poſſo, che mai pace non me credo dare. E queſto detto, le penne e i piedi e 'l becco le fe' in teſtimonianza di ciò gittare avanti. La qual coſa la Donna vedendo e udendo, prima il biaſimò d' avere per dar mangiare ad una femmina ucciſo un tal falcone, e poi la grandezza dell' animo ſuo, la quale la povertà non avea potuto nè potea rintuzzare, molto ſeco medeſima commendò. Poi rimafe fuor della ſperanza d' avere il falcone e per quello della ſalute del figliulo entrata in forſe, ringraziato Federigo dell' onor fattole e del ſuo buon volere, tutta malinconofa ſi dipartì e tornòſi al figliulo, il quale o per malinconia che il falcone aver non potea o per l' infermità che pure a ciò il doveſſe aver condotto, non trappaffar molti giorni che con grandiffimo dolor della madre di queſta vita paſò. La quale poi che piena di lagrime e di amaritudine fu ſtata alquanto, eſſendo rimafe ricchiſſima e ancora giovane, più volte fu da fratelli coſtretta a rimaritarſi. La quale, come che voluto non aveſſe, pur veggendoſi infeſtare, ricordataſi del valor di Federigo e della ſua magnificenza ultima, cioè d' avere ucciſo un coſì fatto

falcone per onorarla, disse a' fratelli : Io volentieri, quando vi piacesse, mi starei ; ma se a voi pur piace che io marito prenda, per certo io non ne prenderò mai alcuno altro se io non ho Federigo degli Alberighi. Alla quale i fratelli, facendosi beffe di lei, dissero : sciocca, che è ciò che tu dì ? come vuoi tu di lui che non ha cosa del mondo ? a' quali ella rispose : fratelli miei, io so bene che così è come voi dite ; ma io voglio avanti uomo che abbia bisogno di ricchezza che ricchezza che abbia bisogno d' uomo. Li fratelli udendo l' animo di lei e conoscendo Federigo da molto quantunque povero fosse, siccome ella volle, lei con tutte le sue ricchezze gli donarono. Il quale così fatta Donna e cui egli cotanto amata aveva per moglie vedendosi ed oltre a ciò ricchissimo, in letizia con lei miglior massajo fatto terminò gli anni suoi.

Contemporaries with *Boccacio* were *Zuccherò Bencivenni*, *Cisranna de' Piccolomini*, *Alberto degli Albizi*, *Leonardo del Galacone*, *Arrigo Castruccio* (son of *Castruccio Castracani*) *Rainerio de' Pagliaristi*, *Giovanni Lambertacci*, *Gano da Colle*, *Andrea di Piero Malavolta*, *Giacopo Colonna*, *Cecco Angiolieri*, *Antonio Pucci*, *Dino di Tucca*, and numberless others.

This set of writers was immediately followed by another of much more eminence than they. *Laurence of the Medici* of Florence, the richest private

## ITALIAN TONGUE. xxxv

vate man that perhaps lived in Italy since the Roman Crassus, encouraged with such princely munificence the learned of his time, and especially those that escaped from Greece; then conquered by the Turks, that Florence became the seat of the Muses, and Italy was filled with good writers.

Our language was not only beautified by the compositions of *Laurence* and his numerous courtiers and friends, but enlarged by their elegant translations of the best Latin and Greek books.

Poetry and learning became then so much in fashion, that even carpenters, shoe-makers, barbers, and taylors, of Tuscany could write good verses; nor shall I scruple to number amongst our poets, *Massa* the joiner, *Piero* the carder, *Giovanni Gugiola* the seller of greens, and many more, whose lyric compositions please me near as much as those of *Petrarch* himself.

The greatest men in literature that Italy boasts of, flourished in that time: the names of *Poliziano*, *Ficino*, *Barbaro*, *Pico*, *Poggio*, *Valla*, *Crisolora*, the two *Aretines*, *Moscopulo*, *Tureagnota*, *Calcondile*, *Bellarione*, and others, either professors or promoters of Italian learning, will last as long as mankind are wise enough to be addicted to arts and sciences.

For a specimen of the language of that period I shall only transcribe a few stanzas out of the epic poem of *Luigi Pulci*, intitled *Il Morgante Maggiore*: a poem that, in my opinion, may cope with those of *Bojardo* and *Ariosto*, for power and variety of poetical thinking. *Orlando* who, next *Morgante*, is the chief hero of this poem, after having fought the battle of *Roncivalle*, is so much overpowered with fatigue, that he finds he has exhausted his natural vigour; *Pulci* therefore makes him pronounce this mournful and devout prayer, before he departs from life.

O Redentor de' miseri mortali  
 Il qual tanto per noi t' umiliasti  
 Che non guardando a' tanti nostri mali  
 In quell' unica Vergine incarnasti  
 Quel dì che Gabriele aperse l' ali,  
 E la umana Natura rilevasti;  
 Dimetti il servo tuo come a te piace;  
 Lasciami a te, Signor, venire in pace.

Io dico pace dopo lunga guerra,  
 Ch' io son per gli anni pur defesso e fianco,  
 Rendi il misero corpo a questa terra,  
 Il qual tu vedi già canuto e bianco  
 Mentre che la ragion meco non erra:  
 La carne è inferma e l' animo ancor franco;  
 Sicchè al tempo accettabil tu m' accetti,  
 Che molti son chiamati e pochi eletti.

Io ho per la tua fede combattuto,  
Come tu 'l fai, Signor, sanza ch' io 'l dica,  
Sempre che al mondo son quaggiù vissuto ;  
Ma non posso oramai questo fatica ;  
Però l' arme ti rendo, che è dovuto,  
E tu perdona a questa chioma antica,  
Che a contemplare omai mi' officio parmi  
La gloria tua e porre in posà l' armi.

Porgi, Signore, al servo tuo la mano,  
Trami di questo labirinto fuori  
Perchè tu se' quel nostro Pellicano  
Che pregasti pe' tuoi Crocifissori,  
Perch' io conosco il nostro viver vano  
Vanitas vanitatum pien d' errori,  
Che quanto io ho nel mondo adoperato  
Non ne riporto alfin se non peccato.

Quando tu ci creasti, Signor, prima,  
Perchè tu se' magnalmo e molto pio,  
Credo che tu facesti questa stima  
Che noi fossim figliuoi tutti di Dio :  
Se quel serpente con sua sorda lima  
Adam tentò, tu n' hai pagato il fio .  
Come magno Signor non obbligato  
Perchè pur era di tua man plasmato ;

E perdonasti a tutta la Natura  
Quando tu perdonasti al primo Padre,  
E poi degnasti farti sua fattura  
Quando tu assumesti in terra Madre :



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Non so s' io entro in valle troppo scura ;  
 Dunque propio i Cristian son le tue squadre :  
 Io ho sempre difese quelle al mondo :  
 Ajuta or me tu mio Signor giocondo.

Non entrare in judicio, Signor, meco  
 Che nel cospetto tuo giustificato  
 Non farà alcun, se tu non vuoi, già teco  
 Perchè tutti nascemo con peccato,  
 E ciò che nasce al mondo nasce cieco  
 Se non tu sol nascesti illuminato :  
 Abbi pietà della mia senettute,  
 Non mi negare il porto di salute.

Alda la Bella oimè ti raccomando  
 La qual presto per me fia 'n veste bruna !  
 Che s' altro sposo mai torrà che Orlando  
 Fia maritata con miglior fortuna :  
 E poichè molte cose ti domando,  
 Signor, se vuoi ch' io ne chiegga ancor una,  
 Ricordati del tuo buon Carlo vecchio  
 E di questi tuoi servi in ch' io mi specchio.

I will not omit to say, that many people in Italy suspect *Politiano* and not *Pulci* to be the author of this epic poem ; and indeed there are such impious strokes of immorality running throughout it, and such a quantity of sweet and elegant verses, as may almost confirm the assertion of *Teofilo Folengus*, who, in his poem of *Orlandino Pitocco*, affirms that *Pulci* had it from *Politian*,

At the same time that *Pulci* was enlarging and embellishing our language, and charming the ears of his poetical but irreligious readers with his whimsical and irregular *Morgante*, *Bojardo*, count of Scandiano, published in Lombardy another epic poem intitled *Orlando Innamorato*, which for extent of invention, variety of characters, and picture of passions and manners, was far superior to *Pulci's*; yet *Orlando*, in point of language and versification was so much below the Florentine poet, that *Francesco Berni*, the modern Catullus of Italy, took upon himself to versify it again, and about fifty years after *Bojardo's* death, published his *Rifacimento* (as we call it) of the *Orlando Innamorato*.

This kind of translation pleased the Italians so much that they almost forgot the original poem, and, especially in our days, the generality of readers care but little for *Bojardo's* genuine work.

*Berni* was not satisfied with only making the versification of this poem better: he interspersed it with many stanzas of his own, and changed almost all the beginnings of the cantos, introducing each of them with some moral reflection arising from the canto foregoing. I shall only, for a specimen of his smooth and simple language, transcribe one of these beginnings, after having informed my reader that *Bojardo*, in the canto that preceeds

this specimen had described a set of human monsters called Anthropophagi and Lestrigons, who were of gigantic stature, had large noses, extended eye-brows, bushy beards, sharp talons instead of nails at their fingers, and fed only on human flesh which they were used to eat out of vessels of gold. *Berni* makes a moral and satirical application of their figures and manners to the courtiers of Rome, who in his time were a set of most corrupted people, as courtiers generally are every where in our days as well as in *Berni's* time. The canto begins thus :

Dì questi Antropofaghi e Lestrigoni  
 E gran dovizia ne' nostri Paesi,  
 Chehan que' dentacci lunghi e queg l' unghioni  
 E barbe e nasi grandi e cigli tesi :  
 Son questi i Cortegiani empì Padroni  
 Che hanno sempre a mal far gli animi accesi :  
 Mangian la carne e il sangue i Traditori  
 Dè loro sventurati Servidori.  
 A chi mangian la testa, a chi le schiene,  
 A chi le braccia, a chi mano, a chi piede :  
 Significa la testa il voler bene,  
 Il troppo portar loro amore e fede:  
 Il pic' vuol dir Colui che va e viene,  
 Che corre in quà e in là senza mercede :  
 Vuol dir le spalle e le braccia e la mano  
 Ogni se: vigio finalmente vano.

Questa

Queste cose i ribaldi scellerati

Mangiano a mensa in piatti e in coppe d'oro ;

Che vuol dir che si stan quieti, agiati,

E par che ognun sia obbligato loro,

E che non faccian male essendo ingrati ;

Ma sien pagati di sì bel lavoro

O da Dio o dal Diavolo o da quella

Trista della fortuna a i buon rubella.

Gli unghioni aguzzi vuol dir l' ingordezza

La lor voracità, la lor rapina ;

Le ciglia tefe vuol dir l' alterezza

La natura superba ed asinina

Con la quale ognun d' essi ognor disprezza

Chi dì e notte a servirli indovina :

A Bestie, a Scempi, a Ghiotti fan carezze

Che son degni di coltri e di cavezze.

Il naso lungo vuol dir le avanie

Che addosso a i buoni ognor levando vanno :

Che li vanno annasando con le spie

E trovando i difetti che non hanno.

E' fanno ben che dicon le bugie,

Ma lor basta a scusarsi se non danno

Ogni poco d' attacco e di colore

Che copra il lor crudele ingrato core:

Restano i denti ch' è la quarta parte,

Che vale a dire i rabbuffi, i romori,

Le parole mordaci che con arte

Usan per sbigottire i servidori :

Dove se' tu, Orlando e Brandimarte,

E voi di simil bestie domatori :

Bestie

Bestie ch' Ercole e Bacco non trovaro  
Mai tal fra tutti i mostri che domaro.

The poem of *Orlando Innamorato*, though a very long one, is not finished, and the author probably was hindered by death from compleating it. After having most strongly awakened and kept a long while in suspense the curiosity of the reader, *Bojardo* had left it unsatisfied by not bringing *Orlando's* warlike feats and desperate love to an end. Many poets therefore and amongst them *Niccolò degli Agostini* writ several *continuations* of it; but their productions were disregarded as none of them came up to *Bojardo's* performance. The honour of rivalling and even surpassing the count of Scandiano was reserved to *Lodovico Ariosto*, who, in the year 1515, published for the first time his *Orlando Furioso*.

But before I speak of *Ariosto*, I must return back to the fifteenth century, and mention another of our poems of the epic kind, written before those of *Pulci* and *Bojardo*, by *Federigo Frezzi*, a native, and bishop of Foligno, after the manner and stile of *Dante*. This poem was published for the first time in Perugia, with this uncouth title: *Incomincia el Libro intitulado quatriregio de decursu della vita humana de Messer Federico Fratre dell ordine de Sancto Dominico Eximio Maestro in Sacra theologia: Et ja vescovo della Città de Foligni: Di-*  
videse

## ITALIAN TONGUE: xliii

*videſe in quattro Libri partiali ſecondo quattro Regni. Nel primo ſe tratta del regno de Dio Cupido. Nel ſecondo del Regno de Satban. Nel tertio del Regno delli Vitii. Nel quarto & ultimo del Regno de Dea Minerva e de Virtù*; but there is nothing uncouth in the whole book except the title. Frezzi wrote it with as much purity of Tuſcan language as if he had been born on the banks of Arno; and I ſuppoſe it contributed much at that time to the enlarging of our tongue, as it was printed ſix times in the ſpace of thirty years; but by an unaccountable miſfortune, this fanciful, inſtructive, and truly poetical performance, was ſo much neglected after the ſixth edition, that it was near being quite loſt to mankind, almoſt all the copies of the old editions having been deſtroyed by time and neglect: Nor are the Italians little indebted to the Academicians of Foligno, who having found two or three copies of it, reprinted it in the year 1725, giving us an additional volume of notes and hiſtorical obſervations on the poem and its author, for a ſpecimen of whoſe elegant and forcible language, I ſhall tranſcribe the ſeventh chapter of his ſecond book.

Migliaja di Moſtri più oltre trovai,  
I quai, bench' io li narri e li raconte  
Appena a me ſi crederà giammai.

Anime

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Anime vidi al lito d' Acheronte  
Che avean sette persone e sette faccie,  
E queste su in un ventre eran congiunte.

Penfa sett' Uomin che l' un l' altro abbraccie  
Dietro alle reni, e con sette man manche,  
Con sette destre ed altrettante braccie.

Ed avean sol un ventre, e sol due anche,  
E sol due anche, e solo un umbilico :  
Si fatti mostri non son trovati anche.

E ciascun delli vifi i quali io dico  
Quant' era più appresso a quel davante  
Più giovan era e dietro più antico ;

Sicchè la prima faccia era d' infante  
Or ora nato, e l' al'ra puerile,  
D' adolescente il terzo avea sembante ;  
Giovane il quarto, il quinto era virile,

Il sesto di canuti era cosperfo,  
E l' ultimo un vecchiaccio tristo e vile.

Miglia' di mostri fatti a questo verso  
Stavano a lato di quell' acqua bruna  
Per passar l' onde del lago perverso,  
Il qual aveva affai maggior fortuna  
Che mai Cariddi, Scilla, o l' Oceano  
Quando ha reffluffo o quando volta luna.

Vidi Caron non molto da lontano  
Con una nave in mezzo alla tempesta  
Che conducea con un gran remo in mano.

E ciascun occhio ch' egli aveva in testa  
Parea come di notte una lumiera  
O un falò quando si fa per festa.

Quand'

Quand' egli fu appresso alla riviera  
Un mezzo miglio quasi o poco manco  
Scorfi sua faccia grande, guizza, e nera.

Egli avea 'l capo di canuti bianco,  
Il manto addosso rappezzato ed unto,  
E un volto sì crudel non vidi unquanco.

Non era ancor a quell' anime giunto  
Quando gridò: O dal materno vaso  
Mandatì a me nel doloroso punto;

Per ogni avversità, per ogni caso  
Vi menerò per la palude negra  
Incerti della vita e dell' occaso.

Pochi verran di voi all' età integra;  
Spesso la vita alli mortali io tollo  
Quand' ella è più sicura e più allegra:

Dava col remo suo tra testa e collo  
A' mostri che metteva dentro alla \* Cocca  
E forte percotea chi facea crollo.

Poiscia rivolto a me colla gran bocca,  
Gridò: or giunto se' o tu che vivi  
Venuto quì come persona sciocca.

Minerva a lui: Costui convien che arrivi  
All' altra ripa sotto i remi tui,  
Nanzi che morte della vita il privi.

Sulla mia nave non verrete vui;  
Rispose a noi con ira e con disdegno  
Che altre volte già ingannato fui.

\* *Cocca*, viciously pronounced instead of *Conca*, that is, the bark of Charon, made in the form of that shell-fish which the Latins and the Italians call *concha* and *conca*.



Un trasse Cerber fuor del nostro regno,  
L' altro la Moglie : Or simil forza temo,  
Però voi non verrete sul mio legno.

Minerva a lui : Io chiedo ora il tuo Legno,  
Ch' io vo' menar costui, o vecchio lordo,  
Da questo basso al mio Regno benegno.

Lasciami andar, consumatore ingordo,  
Che a te non è soggetta questa vita  
Per la qual vive Uom sempre per ricordo.

Ratto ch' egli ebbe esta parola udita  
Si vergognò ed abbassò le ciglia  
E senza più parlar ne die' la ita.

Navigato avevam ben già due miglia,  
Ed io mi volsi addietro e vidi ancora  
Venuta alla riviera altra famiglia.

Solcando noi per quella morta gora  
Con gran tempesta tra le morte schiume  
Col vento non seguente, ma da prora ;

Siccome il falso argento torna in fume  
Nel ceneraccio che fa l' Alchimista,  
O cera che al foco si consume,

Così a' mostri la lor prima vista  
Vidi mancare ed anche la seconda,  
Come cosa non stata o non mai vista ;

E poi la terza colla testa bionda,  
La quarta e poi la quinta venne meho  
Navigando oltra per quell' acqua immonda.

Mancò poi 'l sesto di canuti pieno,  
Sicchè di lor rimase un sol vecchiaccio :  
Non sette più, ma un tutti parieno.

La nave a riva avea a venir avaccio  
 Quand' io addomandai un gran vecchione  
 Che stava a lato a me a braccio a braccio,

E dissi a lui : Perchè 'l Demon Carone  
 Sì vi disfà ; e perchè navigando  
 Sei parti ha tolte alle vostre Persone ?

Rispose : Quel Signor che 'l come e 'l quando  
 Sa della morte, e la vita concede  
 Non mai a patti ma al suo comando,

Nel mondo sù lunga vita ne diede ;  
 E fummo negligenti alla virtude,  
 E ratti a far le cose brutte e fede.

Però menar ne fa per la palude,  
 E nella ripa esto crudel Pirata  
 La vita a noi vecchiacci ancora chiude

E quando addietro la nave è tornata,  
 E mena quei che stan dall' altro canto,  
 In quel rifatti siamo un' altra fiata.

E ritrovianci in quella riva intanto  
 Ove pria fummo, e lì da noi s' aspetta  
 Anche 'l nocchier con pena e con gran pianto.

Questa è da Dio a noi giusta vendetta  
 Dacchè a ben far nostra vita fu tarda  
 Che sempre a morte nostra vita metta.

La morte non è mai all' Uom bugiarda  
 Che lo minaccia in viso e fallo accorto,  
 Ma egli chiude gli occhi e non si guarda.

**lvin**     **A HISTORY OF THE**

E benchè l' Uom si vegga giunto al porto  
Degli annî suoi, è sì ne' vizi involto  
Che prima il viver che il mal fare è \* scorto;

In quell' età che fa canuto il volto  
Alcun nell' operar tanto è difforme  
Ch' e' non par vecchio ma fanciullo stolto.

Ed io lassù dove si mangia e dorme  
Fui già del Bruno chiamato Francesco,  
E Fiorentin lascivo e vecchio enorme.

Quì sta, or poni un vo di dietro al Vesco,  
Pier d' Alborea che in tre Vescovati  
Secco negli anni nel peccar fu fresco.

Noi eravamo al porto già appressati  
E tutti vennon men su nella riva,  
Siccome un Ombra ed Uomin non mai stati.

Io scesi in terra con la scorta diva,  
Ed ella disse a me: se ben pon mente  
La vita umana non si puo dir viva;

Che solo solo un punto è nel presente:  
E nel futur non è ed anco è incerta,  
E nel passato in lei non è niente.

E perchè questa cosa sia esperta,  
Pensa che un oro puro a parte a parte  
A poco a poco in piombo si converta.

Se un venisse a te a domandarte  
Tu non potresti dir che quel fusse oro  
Dacchè dall' esser or sempre si parte.

\* *Scorto*, contracted from *scortato*, made short, cut off, curtailed.

Così

# ITALIAN TONGUE. xlii

Così è la vita di tutti coloro  
 Che 'l tempo mena a morte; e chi ben mira  
 Non dirà mai lo vivo, ma lo moro:  
 Che mentre il Cielo sopra voi si gira  
 Logra la vita; ed è cagion quel moro  
 Del caso e qualità che a morte tira.

In questo ad ira Caron fu commoto  
 E gridò forte: questa simil pena  
 Ha l' Uom; ma come a cieco non gli è noto:

Che il Ciel fa il tempo; quel Nöcchier che mena  
 L' Uom navigando d' una in altra etade  
 Sino alla ripa ov' è l' ultima cena.

Dal tempo al corpo è ogni infermitade,  
 E ciò che è nel mondo all' Uom molesto  
 Si vien dal Cielo o da Natura cade:  
 Poi si partì Caron fiero e rubesto.

Nations owe the chief powers and beauties  
 of their languages to their poets; but few nations,  
 either ancient or modern, owe so much to a  
 single genius as the Italian to *Lodovico Ariosto*, who  
 flourished in that famous period when the Medi-  
 cean family, the Italian princes, and even the em-  
 perors and the kings of France encouraged with  
 all sorts of liberality the Greek, Latin, and Italian  
 literature.

*Ariosto* had in his youth acquired such a repu-  
 tation by his Latin verses, that having in his ri-  
 per years communicated to his friend cardinal Bem-

## 1 A HISTORY OF THE

to the design he had formed of writing an Italian epic poem, the cardinal exerted all his powers to dissuade him from such an enterprize, telling him that he certainly would acquire an everlasting name if he continued to beat the lyric track in Latin, but would absolutely forfeit his poetical fame by attempting this second road to immortality.

But the good luck of Italy would have it that when *Ariosto* communicated his plan to *Bembo* he had already written some cantos of the *Orlando*, and having read them to his relation and master the duke of Ferrara, both the duke and his learned courtiers joined against *Bembo's* opinion, so that *Ariosto* went on in his work with a steady resolution; and in spite of his political occupations, in which he was involved as long as he lived, and the care of a numerous family which he was obliged to provide for, he was able to finish it in the space of thirteen years.

The poem was scarcely multiplied by an edition when the author had the agreeable surprize of hearing all Italy resounding with the praises given to his performance. The learned bestowed upon *Ariosto* the most enthusiastical appellations, and the people showed him the same testimonies of reverence that the Grecians showed three thousand years before to their blind bard, by committing the *Orlando* to memory, and singing  
it

## ITALIAN TONGUE. 11

It through the streets. So numerous were the beauties found in the poem, that the pen of criticism dared not at that time to point out even some faults that might have been discovered in it; and the Florentines, who, proud of their *Dante's*, *Petrarca's*, and *Boccaccio's*, stooped with difficulty to acknowledge that any body could write with Tuscan purity, presently granted that *Ariosto's* language was most elegant and inferior to no body's; nor did his reputation, like a sudden flash of lightning, surprize, dazzle, and disappear; as was the case at that time with the impious *Peter Armin*, and in the last century with *John Baptist Marini*; but sun-like it constantly shone with an equal lustre, and is as bright in our days, as it was two hundred years ago.

Among other striking instances of the people's veneration for him, *Ariosto* had one of a very particular nature. The duke his master had sent him governor of the Garfagnana, a province on the Appenine, whose inhabitants, seizing the opportunity of the general turbulencies that over-ran Italy at that time, paid but little obedience to their sovereign. *Ariosto* took his residence in a fortified castle, from which it was imprudent to step out without guards, as the whole neighbourhood was swarming with out-laws, smugglers, and banditti, who, after having committed the most enormous excesses all around, retired for shelter against justice

justice amidst those rocks and cliffs. *Ariosto* one morning happened to take a walk without the castle in his night-gown, and in a fit of thought forgot himself so much that step after step he found himself very far from his habitation, and surrounded on a sudden by a troop of those desperados, who certainly would have ill used and perhaps murdered him, had not his face been known by one of the gang, who informing his comrades that this was Signor *Ariosto*, the chief of the banditti addressed him with intrepid gallantry, and told him, that since he was the author of the *Orlando Furioso*, he might be sure none of the company would injure him, but would see him, on the contrary, safe back to the castle, and so they did, entertaining him all along the way with the various excellencies they had discovered in his poem, and bestowing upon it the most rapturous praises. A very rare proof of the irresistible powers of poetry, and a noble comment on the Fables of Orpheus and Amphion, who drew wild beasts, and raised walls, with the enchanting sound of their lyres.

It would take too much room to expatiate on each particular excellence or defect of this poem, or to fix the degree of contempt the French critics in general have deserved, whenever they spoke of *Ariosto*. Those wretched judges of epic poetry, have had the good luck of being constantly absurd,

## ITALIAN TONGUE. hii

furd, whenever they spoke either in praise or  
 blame of messer *Lodovico*; and the pitiful deci-  
 sions they have uttered, whenever they have com-  
 pared our *Orlando* to our *Gerusalemme*, prove their  
 perfect ignorance of our language, and epic poe-  
 try, as well as the impudence of their temper. But  
 this subject would lead me too far beyond the li-  
 mits I have prescribed to this dissertation. Perhaps  
 I shall hereafter fully discuss this matter in a treatise  
 for this purpose, and expose them to the ridicule  
 they deserve for their temerity on this head.  
 Mean while let the English reader take my word  
 for it, that *Ariosto* is the greatest poet that my po-  
 etical country ever produced; for a specimen of  
 his poetry, I select that part of the 23d canto in  
 which he describes his hero turning mad out of  
 love and jealousy.

Volgendosi ivi intorno vide scritti  
 Molti arboscelli in full' ombrosa riva :  
 Tosto che fermi v' ebbe gli occhi e fitti  
 Conobbe esser di man della sua Diva.  
 Era questo un de' luoghi già descritti  
 Dove sovente con Medor veniva  
 Da casa del Pastore indi vicina  
 La bella Donna del Catai Regina.  
 Angelica e Medor con cento nodi  
 Legati insieme e in cento luoghi vede :  
 Quante lettere son tanti son chiodi  
 Co i quali il core Amor gli punge e fiede.



liv. A HISTORY OF THE

Va col pensier cercando in mille modi  
Non creder quel che a suo dispetto ei crede:  
Ch' altra Angelica sia creder si sforza  
Ch' abbia scritto il suo nome in quella scorza.  
Poi dice: Conosc' io pur queste note?  
Di tali io n' ho tante vedute e lette:  
Finger questo Medoro ella si puote:  
Forse che a me questo cognome mette,  
Con tali opinion dal ver remote  
Usando fraude a se medesimo stette  
Nella speranza il mal contento Orlando  
Che si seppe a se stesso ir-procacciando.  
Ma sempre più raccende e più rinnova  
Quanto più spegner cerca il rio sospetto,  
Come l' incauto Augel che si ritrova  
In ragna o in visco aver dato di petto,  
Che più che batte l' ale e più si prova  
Di disbrigar più vi si lega stretto.  
Orlando viene ove s' incurva il monte  
A guisa d' arco in sulla chiara fonte,  
Aveano in full' entrata il loco adorno  
Co piedi storti edere e viti erranti:  
Quivi soleano al più cocente giorno  
Stare abbracciati i due felici Amanti.  
V' aveano i nomi lor dentro e d' intorno  
Più che in altro de' luoghi circostanti  
Scritti qual con carbone e qual con gesso,  
E qual con punte di colteglì impresso.

## I T A L I A N T O N G U E. 17

Il mesto Conte appie' quivi discese,  
 E vide in full' entrata della grotta  
 Parole assai che di sua man distese  
 Medoro avea che parean scritte allotta.  
 Del gran piacer che in quella grotta prese  
 Questa sentenza in versi era ridotta :  
 Che fusse colta in la sua lingua io penso  
 Ed era nella nostra tale il senso.

Liete piante, verdi erbe, e limpid' acque,  
 Spelonca opaca e di fredd' ombre grata,  
 Dove la bella Angelica che nacque  
 Di Galafron, da molti in vano amata,  
 Spesso nelle mie braccia nuda giacque,  
 Della comodità che quì m' è data  
 Io povero Medor ricompensarvi  
 D' altro non posso che d' ognor lodarvi.

E di pregare ogni Signore amante,  
 E Cavalieri, e Damigelle, e ognuna  
 Persona o Paesana, o Viandante  
 Che quì sua volontà meni o fortuna, [ante  
 Che all' erbe all' ombra all' antro al rio alle pi-  
 Dica : benigno abbiate e sole e luna,  
 E delle Ninfe il Coro che proveggia  
 Che non conduca a voi pastor mai greggia.

Era scritto in arabico che il Conte  
 Intendea così ben come latino :  
 Fra molte lingue e molte che avea pronte  
 Prontissima avea quella il Paladino,  
 E gli schivò più vore e danni ed onte  
 Che si trovò fra il popol faracino ;

Ma non si vanti se già n' ebbe frutto  
Che un danno or n' ha che può scotargli il tutto.

Tre volte e quattro e sei lesse lo scritto  
Quello infelice, e pur cercando in vano  
Che non vi fosse quel che v' era scritto  
E sempre lo vedea più chiaro e piano,  
Ed ogni volta in mezzo al petto afflitto  
Stringersi il cor sentia con fredda mano ;  
Rimase alfin con gli occhi e con la mente  
Fitti nel sasso al sasso indifferente.

Fu allora per uscir del sentimento  
Sì tutto in preda del dolor si lascia.  
Credete a chi n' ha fatto esperimento  
Che questo è il duol che tutti gli altri passa.  
Caduto gli era sopra il petto il mento,  
La fronte priva di baldanza e bassa,  
Nè pote' avere, il duol l' occupò tanto,  
Alle querele voce, umore al pianto.

L' impetuosa doglia entro rimase  
Che volea tutta uscir con troppa fretta ;  
Così veggiam restar l' acqua nel vase  
Che largo il ventre e la bocca abbia stretta,  
Che nel voltar che si fa insu la base  
L' umor che vorria uscir tanto s' affretta  
E nell' angusta via tanto s' intrica  
Che a goccia a goccia fuori esce a fatica.  
Pur ritorna in se alquanto e pensa come  
Possia esser che non sia la cosa vera,  
Che voglia alcun così infamare il nome  
Della sua Donna, e crede e brama e spera ;

## ITALIAN TONGUE. lvi

O gravar lui d' insopportabil sorme  
 Tanto di gelosia che se ne pera,  
 Ed abbia quel, sia chi si voglia stato,  
 Molto la man di lei bene imitato.

In così poca in così debil speme  
 Sveglia gli spirti e li rinfranca un poco,  
 Indi al suo Brigliadoro il dosso preme  
 Dando già il sole alla sorella loco ;  
 Nè molto va che dalle vie supreme  
 De' tetti uscir vede i vapor del foco,  
 Sente cani abbajar, muggire armento,  
 Viene alla villa, e piglia allogiamento.

Languido smonta e lascia Brigliadoro  
 A un discreto Garzon che n' abbia cura :  
 Altri il disarmo, altri gli sproni d' oro  
 Gli leva, altri a forbir va l' armatura.  
 Era questa la casa ove Medoro  
 Giacque ferito e v' ebbe alta ventura:  
 Colcarfi Orlando e non cenar domanda,  
 Di dolor sazio e non d' altra vivanda.

Quanto più cerca ritrovar quiete  
 Tanto vi trova più travaglio e pena  
 Che dell' odiato scritto ogni parete  
 Ogn' uscio ogni finestra vede piena.  
 Chieder ne vuol, poi tien le labbra chete  
 Che teme non si far troppo serena  
 Troppo chiara la cosa che di nebbia  
 Cerca offuscar perchè men nuocer debbia.

Ma

lviii      A HISTORY OF THE

Ma non gli giova usar fraude a se stesso  
Che senza domandarne è chi ne parla.  
Il Pastor, che lo vede così oppresso  
Da sua tristizia e che vorria levarla,  
L' Istoria nota a se che dicea spesso  
Di que' du' Amanti a chi volea ascoltarla  
Che a molti dilettevole fu a udire,  
Incominciò senza rispetto a dire.

Com' esso a i preghi d' Angelica bella  
Portato avea Medoro alla sua villa  
Ch' era ferito gravemente e ch' ella  
Curò la piaga e in pochi dì guarilla,  
Ma che nel cor d' una maggior di quella  
Lei ferì Amore, e di poca scintilla  
Le accese tanto e sì cocente foco  
Che n' ardea tutta e non trovava loco.

E senza aver rispetto ch' ella fusse  
Figlia del maggior Re ch' abbia il levante  
Da troppo amor costretta si condusse  
A farsi moglie d' un povero fante.  
All' ultimo la storia si ridusse  
Che 'l Pastor fe portar la gemma inante  
Ch' alla sua dipartenza per mercede  
Del buono Albergo Angelica le diede.

Questa conclusion fu la secure  
Che il capo a un colpo gli levò dal collo  
Poichè d' innumerabil battiture  
Si vide il manigoldo Amor satollo.  
Celar si studia il duoto Orlando, e pure  
Quel gli fa forza e male asconder puollo

Per

# ITALIAN TONGUE: lix

Per lacrime e sospir da bocca ed occhi  
 Conven, voglia o non voglia, alfin che focchi;  
 Poichè allargare il freno al dolor puote  
 Che resta solo e senza alcun rispetto,  
 Giù dagli occhi rigando per le gote  
 Sparge un fiume di lagrime sul petto;  
 Sospira e geme e va con spesse rote  
 Di quà di là tutto cercando il letto,  
 E più duro che un sasso e più pungente  
 Che se fusse d' ortica se lo sente.

In tanto aspro travaglio gli soccorre  
 Che nel medesimo letto in cui giaceva  
 L' ingrata Donna venutasi a porre  
 Col suo Drudo più volte esser doveva:  
 Non altramente or quella piuma abborre  
 Nè con minor prestezza se ne leva  
 Che dell' erba il villan che s'era messo  
 Per chiuder gli occhi e vegga il serpe appresso.

Quel letto quella casa e quel Pastore  
 Immantinente in tanto odio gli casca  
 Che senza aspettar luna o che l' albore  
 Che va dinanzi al nuovo giorno nasca  
 Piglia l' arme e 'l destriero ed esce fuore  
 Per mezzo il bosco alla più scura frasca  
 E quando poi gli è avviso d' esser solo  
 Con pianti ed urli apre le porte al duolo.

Di pianger mai, mai di gridar non resta  
 Nè la notte nè 'l dì si dà mai pace:  
 Fugge Cittadi e Borghi; alla foresta  
 Sul terren nudo al discoperto giace.

IX. A HISTORY OF THE

Di se si maraviglia che abbia in testa  
Una fontana d' acqua sì vivace  
E come sospirar possa mai tanto,  
E dice spesso a se così nel pianto.  
Queste non son più lagrime che fuore  
Stillo dagli occhi con sì larga vena :  
Non suppliron le lagrime al dolore,  
Finir che a mezzo era il dolore appena.  
Dal fuoco spinto ora il vitale umore  
Fugge per quella via che agli occhi mena,  
Ed è quel che si versa, e trarrà insieme  
Il dolore e la vita all' ore estreme.  
Questi che indizio fan del mio tormento  
Sospir non sono nè i sospir son tali :  
Quelli han tregua talvolta ; io mai non sento  
Che 'l chiuso petto mai sua pena esali :  
Amor che m' arde il cor fa questo vento  
Mentre dibatte intorno al foco l' ali :  
Amor con che miracolo lo fai  
Che in foco il tenghi e nol consumi mai ?  
Non son non sono io quel che pajo in viso,  
Quel ch' era Orlando è morto ed è sotterra ;  
La sua Donna ingrattissima l' ha ucciso  
Sì mancando di se gli ha fatto guerra :  
Io son lo spirto suo da lui diviso  
Che in questo inferno tormentandosi erra  
Perchè con l' ombra sia che sola avvanza  
Esempio a chi in amor pone speranza.

# ITALIAN TONGUE. 121

Pel bosco errò tutta la notte il Conte  
 E a lo spuntar della diurna fiamma  
 Lo tornò 'l suo destin sopra la fonte  
 Dove Medoro isculse l' epigramma.  
 Veder l' ingiuria sua scritta nel monte  
 L' accese sì che in lui non restò dramma  
 Che non fosse odio rabbia ira e furore.  
 Nè più indugiò che trasse il brandò fuore.  
 Tagliò lo scritto e 'l sasso e infino al cielo  
 A volo alzar fe le minute schegge:  
 Infelice quell' antro e quello stelo  
 In cui Medoro e Angelica si legge:  
 Così restar quel dì ch' ombra nè gelo  
 A Pastor mai non daran più nè a gregge,  
 E quella fonte già sì chiara e pura  
 Da cotanta ira fu poco sicura.  
 Che rami e ceppi e tronchi e sassi e zolle  
 Non cessò di gittar nelle bell' onde  
 Finchè da sommo ad imo sì turbolle  
 Che non furo mai più chiare nè monde,  
 E stanco alfine e alfin di sudor molle  
 Poichè la lena vinta non risponde  
 Allo sdegno al grave odio all' ardente ira  
 Cade sul prato e verso il ciel sospira.  
 Afflitto e stanco alfin cade nell' erba  
 E ficca gli occhi al Cielo e non fa motto:  
 Senza cibo o dormir così si serba  
 Che il sole esce tre volte e torna sotto.  
 Di crescer non cessò la pena acerba  
 Che fuor del senno alfin l' ebbe condotto:



## III A HISTORY OF THE

Il quarto dì da gran furor commosso  
 E maglie e piastre si stracciò d' addosso.  
 Qui riman l' elmo e là riman lo scudo,  
 Lontan gli arnesi e più lontan l' usbergo;  
 L' arme sue tutte in somma vi concluda  
 Avean pel bosco differente albergo,  
 E poi si squarciò i panni e mostro ignudo  
 L' ispido ventre e tutto il petto e il tergo  
 E cominciò la gran follia sì orrenda  
 Che della più non farà mai chi intenda.

*Ariosto* had a prodigious number of contemporaries that increased and beautified the Italian tongue with their works; amongst whom *Annibale Caro* is perhaps the best model of familiar writing we have; *Claudio Tolomei*, *Francesco Maria Molza*, *Giangiorgio Trissino* the author of the *Italia Liberata*, an epic poem in blank verse, *Niccolò Macchiavello*, *Bernardo Segni*, *Giacomo Bonfadio*, *Andrea Navagero*, *Agostino Beaziano*, *Trifon Gabrieli*, *Benedetto Varchi*, *Bernardo Tasso*, the father of the famous *Torquato*, *Jacopo Sannazaro*, *Sperone Speroni*, *Baldassare Castiglione*, *Giovanni Guidiccioni*, *Lodovico Castelvetro*, *Berardino Rota*, *Giovanni della Casa*, and others; besides some ladies whose performances are still the admiration of our wits, especially those of *Veronica da Gambara*, *Vittoria Colonna*, *Laura Battiferra*, *Tullia d' Aragona*, and *Gaspara Stampa*.

The

## ITALIAN TONGUE. lxi

The succeeding generation of writers was much inferior to that of *Ariosto* in number, as well as in language. The Italians weary of simplicity which is the chief characteristic of their tongue, began to forsake the old road, and seek for a new one. That interval nevertheless produced *Torquato Tasso*, whose *Gerusalemme Liberata* will last as long as any performance in Italian.

Next *Ariosto*, *Tasso* was the greatest poetical genius modern Italy ever admired. But if he was inferior to him as to knowledge of language, variety of invention, rapidity of expression, picture of manners, and general powers of delighting, on the other hand he never defiled any of his pages with immodest or vulgar talk, and his style is constantly nervous and perspicuous, his thoughts sublime, his characters striking, his descriptions picturesque, and his learning unbounded; no wonder therefore if some of his countrymen still continue to set him higher than his rival, as he likewise spoke of religion with a truly christian dignity, and often showed that no theme whatsoever is so susceptible of poetical beauties as the exposition of the doctrine contained in the sacred books.

Foreigners, and especially the French, generally coincide with the opinion of the smaller number of our critics, and boldly give the preference,

as I took notice above, to *Tasso*, whenever they compare him with *Ariosto*. But though I declare myself so warm an admirer of the *Jerusalem* as to prefer it to the epic performances of *Dante*, *Pulci*, and *Bojardo*, yet I wish that foreigners for the sake of their literary honour would proceed with a little more caution when they discourse on such a subject, and be less confident of their knowledge of our tongue and poetry; because though it is true that on some points *Tasso* is superior to his rival; yet if he has on the whole fewer faults, they must be persuaded that he has also fewer perfections. But as I said above I shall perhaps hereafter have occasion to write an English treatise entirely on this subject, in which I hope I shall prove past contradiction, that a nation cannot in point of literature constantly deceive themselves for centuries, and that foreigners cannot without incurring the charge of impertinence think themselves better qualified than any native to fix the rank of our authors, as every body knows that Italy can boast of men versed in dead languages, as well as the most eminent of other nations, and they must be supposed to understand their own far better, and consequently more able to judge of the productions of their own soil.

*Tasso's* family was one of the noblest in Lombardy, and his father was as conspicuous for his parts as for his misfortunes; but his son surpassed him in both, and having forfeited the friendship of  
his

## ITALIAN TONGUE: lxx

his master the duke of Ferrara, was obliged after a long and shameful imprisonment to wander a while through many parts of Italy, rather in the garb of a beggar than in the dress of a gentleman; I have seen an edition of the first cantos of his poem printed in his life-time, in the preface of which this remarkable anecdote is related. *Tasso* one day arrived a foot and most wretchedly equipped at one of the gates of Turin. The guards would not let him enter the town, because instead of producing a passport, he could give no other account of himself but that *he was Tasso the Poet*. He was therefore obliged to turn back, and go to a neighbouring convent of capuchins, to beg for some food as he was almost starved to death. But he had scarcely began to eat when the duke of Savoy, having been casually informed of what had passed at the gate, sent a coach and six to fetch the noble pilgrim at the capuchins, received him with the most generous kindness, and after having feasted him for some days put him in a condition to follow his journey with more decency towards Rome.

It is probable that such a reception from one of the greatest heroes of that age, had a very good effect on the mind of *Tasso*, not only much disturbed by the perverse animosity of the Academicians della Crusca against him, but almost distracted by a hopeless love; yet he died soon after in Rome, to the great regret of his very antago-

nists, who then adopted his works amongst the models of Italian language, for a specimen of which I transcribe from the second canto the eloquent speech of Aleto, the ambassador of the king of Egypt, to Goffredo the leader of the christian army to the siege of Jerusalem.

O degno sol cui d' ubbidire or degni  
 Questa adunanza di famosi Eroi  
 Che per l' addietro ancor le palme e i regni  
 Da te conobbe e da' consigli tuoi,  
 Il nome tuo, che non riman tra i segni  
 D' Alcide, ormai risuona anco tra noi:  
 E la Fama d' Egitto in ogni parte  
 Del tuo valor chiare novelle ha sparte.

Nè v' è fra tanti alcun che non le ascolte  
 Com' egli fuol le maraviglie estreme;  
 Ma dal mio Re con istupore accolte  
 Sono non sol ma con diletto insieme,  
 E s' appaga in narrarle anco più volte  
 Amando in te ciò ch' altri ammira e teme:  
 Ama il valore e volontario elegge  
 Teco unirsi d' amor se non di legge.

Da sì bella cagion dunque sospinto  
 L' amicizia e la pace a te richiede,  
 E 'l mezzo onde l' un resti all' altro avvinto.  
 Sia la virtù s' esser puo non la fede;  
 Ma perchè inteso avea che t' eri accinto  
 A discacciar l' amico suo di sede,

Volle pria ch' altro male inde seguisse  
Che a te la mente sua per noi s' aprisse.

E la sua mente è tal che se appagarti  
Vorrà di quanto hai fatto, in guerra tuo,  
Nè Giudea molestar nè l' altre parti  
Che ricopre il favor del Regno suo,  
Ei promette all' incontro assicurarti  
Il non ben fermo stato ; e se voi duo  
Sarete uniti, or quando i Turchi e i Persi  
Potranno unqua sperar di riaversi ?

Signor, gran cose in picciol tempo hai fatte  
Che lunga età porre in obbligo non puote:  
Eserciti, Città, vinti e disfatte,  
Superati disagi, e stragi ignote ;  
Sicchè al grido o smarrite o stupefatte  
Son le Provincie intorno e le remote ;  
E sebbene acquistar può novì imperi  
Acquistar nova gloria indarno sperì.

Giunta è tua gloria al sommo e per lo innanzi  
Fuggir le dubbie guerre a te conviene,  
Ch' ove tu vinca sol di stato avvanzi  
Nè tua gloria maggior quindi diviene ;  
Ma l' Imperio acquistato e preso dianzi  
E l' onor perdi se 'l contrario avviene.  
Ben gioco è di fortuna audace e stolto  
Per contra il poco e incerto il certo e il molto.

Ma il consiglio di tal cui forse pesa  
Ch' altri gli acquisti a lungo andar conserve,

IXVIII      A HISTORY OF THE

E l'aver sempre vinto in ogni impresa,  
E quella voglia natural che serve  
E sempre è più ne' cor più grandi accesa  
D'aver le genti tributarie e serve,  
Faran per avventura a te la pace  
Fuggir più che la guerra altri non face.

T' esorteranno a seguitar la strada  
Che t' è dal Fato largamente aperta  
A non depor quella famosa spada  
Al cui valore ogni vittoria è certa,  
Finchè la legge di Macon non cada,  
Finchè l' Asia per te non sia deserta :  
Dolci fole ad udire e dolci inganni  
Ond' escon poi sovente estremi danni.

Ma se animosità gli occhi non benda  
Nè il lume oscura in te della ragione,  
Scorgerai ch' ove tu la guerra prenda  
Hai di temer non di sperar ragione,  
Che fortuna quaggiù varia a vicenda  
Mandandoci venture or triste or buone,  
Ed a' voli troppo alti e repentini  
Sogliono i precipizi esser vicini.

Dimmi, se a' danni tuoi l' Egitto move  
D' oro e d' armi potente e di consiglio,  
E se avvien che la guerra anco rinnove  
Il Perso, il Turco, e di Cassano il Figlio,  
Quai forze opporre a sì gran furia, e dovè  
Ritrovar potrai scampo al tuo periglio?  
T' affida forse il Re malvagio Greco  
Il qual da' sacri patti unitò è teco ?

# ITALIAN TONGUE. lxi

La fede greca a chi non è palese ?  
 Tu da un sol tradimento ogn' altro imparà,  
 Anzi da mille poichè mille ha tese  
 Insidie a' te la gente infida avara :  
 Dunque chi dianzi il passo a voi contese  
 Per voi la vita esporre or si prepara ?  
 Chi le vie, che comuni a tutti sono  
 Negò, del proprio sangue or farà dono ?

Ma forse hai tu riposta ogni tua speme  
 In queste squadre ond' ora cinto siedì :  
 Quei che sparsi vincesti, uniti insieme  
 Di vincer anco agevolmente credi  
 Sebben son le tue schiere or molto sceme  
 Tra le guerre e i disagi e tu tel vedi ;  
 Sebben nuovo Nemico a te s' accresce  
 E co' i Persi e co' Turchi Egizi mesce.

Or quando pur estimi esser fatale  
 Che vincer non ti possa il ferro mai  
 Siatì concesso e siasi appunto tale  
 Il decreto del Ciel qual tu tel fai :  
 Vinceratti la fame : a questo male  
 Che rifugio per Dio che schermo avrai ?  
 Vibra contra costei la lancia, e stringi  
 La spada, e la vittoria anco ti fangi.

Ogni campo d' intorno arso e distrutto  
 Ha la provida man degli abitanti,  
 E in chiuse mura e in alte torri il frutto  
 Riposto al tuo venir più giorni avanti :  
 Tu che ardito fin quì ti sei condotto  
 Onde sperì nutrir cavalli e fanti ?



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Dirai : L' Armata in mar cura ne prende :  
Da' venti dunque il viver tuo dipende ?

Comanda forse tua fortuna a i venti  
E li avvince a sua voglia e li dislega ?  
Il mar che a' preghi e sordo ed a i lamenti  
Te solo udendo al tuo voler si piega ?  
O non potranno pur le nostre genti  
E le Persè e le Turche unite in lega  
Così potente armata in un raccorre  
Che a questi legni tuoi si possa opporre ?

Doppia vittoria a te Signor bisogna  
S' hai dell' impresa a riportar l' onore ;  
Una perdita sola alta vergogna  
Puo cagionarti e danno anco maggiore,  
Ch' ove l' nostra Armata in rotta poggia  
La tua quì poi di fame il campo muore,  
E se tu sei perdente indarno poi  
Saran vittoriosi i legni tuoi.

Ora se in tale stato anco rifiuti  
Col gran Re dell' Egitto e pace e tregua,  
Diasì licenza al ver, l' altre virtù  
Questo consiglio tuo non bene adegua ;  
Ma voglia il Ciel che il tuo pensier si muti  
Se a guerra è volto e che il contrario segua,  
Sicchè l' Asia respiri omai da lutti  
E goda tu della vittoria i frutti.

Nè Voi che del periglio e degli affanni  
È della gloria a lui siete conforti  
Il favor di fortuna or tanto inganni  
Che nuove guerre a provocar v' esorti ;

Ma

## ITALIAN TONGUE, ~~xxx~~

Ma qual Nocchier che da i marini inganni  
 Ridutti ha i legni a i defati porti  
 Raccor dov'este ormai le sparse vele  
 Nè fidarvi di nuovo al mar crudele.

In *Tasso's* life-time so few advantageous additions were made to our language by his contemporary wits, that I can as well pass them over in silence. I could almost do the same with those that flourished in the next half century, were not *Chiabrera*, *Bracciolini*, *Tassoni* and *Lippi* amongst them.

*Gabriel Chiabrera* attempted in his earlier youth to obtain the epic laurel, but perceiving that his countrymen could not be brought to bestow any great encomiums on his *Amadeide* turned his steps to the lyric track, and abandoning the road traced some centuries before by *Petrarch* and his followers, took *Pindar* and *Anacreon* for his models, and acquired much reputation both with his fervid and his soft measures.

*Francesco Bracciolini* amongst other things, writ two epic poems, one sacred intitled, *La croce conquistata*; the other burlesque, intitled, *Lo Scherno degli Dei*, which gave him a right to be numbered amongst the enlargers, but not the embellishers of our language.

*Alessandro Tassoni* is known throughout Europe for his burlesque epic poem, intitled, *La Secchia rapita*, in which there are some very good poetical passages, and our language has received some additional beauty by it.

*Lorenzo Lippi* wrote a burlesque epic poem, intitled *Malmantile*, in which he collected a vast number of the proverbs and vulgar sayings most common amongst the low people of Tuscany. Tho' his performance be very ingenious if we have regard to the invention of it, yet it is more so if we consider that he had the art of bringing together numberless proverbs on every purpose without ever falling into affectation, or swerving from his subject.

I transcribe no part of *Bracciolini's*, *Tassoni's* and *Lippi's* poems, because I have them not amongst my books ; but the following Anacreontical song shall serve for a specimen of *Ciabrera's* poetry and language,

Del mio Sol son ricciutegli

I capegli,

Non biondetti ma brunetti ;

Son due rose vermigliuzze

Le gotuzze,

Le due labbra rubinetti,

Ma

## ITALIAN TONGUE. LXXII

Ma dal dì ch' io te mirai  
 Sin quì mai  
 Mai non ebbi ora tranquilla  
 Che d' amór non mise Amore  
 In quel core  
 Neppur picciola favilla.  
 Lasso me, quand' io m' accesi  
 Dire intesi  
 Ch' egli altrui non affiggea ;  
 Ma che tutto era suo foco  
 Riso e gioco  
 E ch' ei nacque d' una Dea,  
 Non fu Dea sua Genitrice  
 Com' Uom dice ;  
 Nacque in mar di qualche scoglio,  
 Ed apprese io quelle spume  
 Il costume  
 Di donar pena e cordoglio,  
 Ben è ver ch' ei pargoleggia,  
 Ch' ei vezzeggia  
 Grazioso Fanciulletto ;  
 Ma così pargoleggiando  
 Vezzeggiando  
 Non ci lascia core in petto ;  
 Oh qual' ira ! oh quale sdegno !  
 Mi fa segno  
 Ch' io non dica, e mi minaccia ;  
 Viperetta, serpentello,  
 Dragoncello,  
 Qual ragion vuol ch' io mi taccia ?

Non

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Non fai tu che gravi affanni

Per tant' anni

Ho sofferto in seguitarti ?

E che ? Dunque lagrimoso,

Doloroso,

Angoscioso ho da lodarti ?

I have said that the immediate Successors of *Torquato Tasso* made no advantageous additions to our language : but this happened rather for want of judgment than of genius in many of them. *Tasso* had even an immediate successor, who for vastness of imagination, command of language, and poetical powers, would perhaps have surpassed him, and equalled *Ariosto*, had he not, out of a foolish fondness for novelty, deviated from the right track of common sense.

This man was *Giambattista Marini*, whose surprising facility in versification filled Italy in a few years with his epic, lyric, satirical, and pastoral works, with which he so much dazzled the eyes of his countrymen as made them almost totally forget their old writers ; and his exuberant fancy expanding itself into bold metaphors and wild exaggerations intirely corrupted, with astonishing rapidity, the taste of his contemporaneous authors and readers, so that many of them, improving extravagance with extravagance, and engrafting nonsense upon nonsense, published innumerable

## ITALIAN TONGUE: lxxv

able books big with bombastick and far-fetched thoughts, clad with tumorous and unnatural language.

That unhappy century was towards the end of it, and on the beginning of this branded by the Italians with the dishonourable appellation of *Cattivo secolo della Lingua*, in opposition to the age of *Petrarch*, honoured as I said with that of *Buon secolo della Lingua*. Nor can we give a more opprobrious character to a bad modern scribbler, than by calling him un *Secentista*, that is a writer like those of the seventeenth century.

About the end of the last and the beginning of this present age, *Francesco Redi*, the famous physician, *Alessandro Marchetti*, *Lorenzo Magalotti*, *Benedetto Menzini*, *Lorenzo Bellini*, *Antonmaria Salvini*, and some other Tuscans destroyed at last the charm of corruption, and brought their countrymen again within sight of nature.

It is true that although taste was at last restored amongst us, none of those poets or prosators who have flourished since the literary reformation in Italy have deserved to be compared with *Dante*, *Petrarch*, *Boccaccio*, and the other fathers or improvers of our tongue; yet none likewise have sunk so low as to merit a rank amongst the corrupters of it; and it is to be hoped that the works of *Fra*  
*Ciro*

*Ciro di Pers*, *Claudio Achillini*, *Luca Assarino*, *Giovanni Ciampoli*, *Girolamo Preti*, *Antonio Abati* and the other imitators and improvers of the *marinian* corruption, will be totally lost and forgotten in a short time.

Thus have I traced our language step after step from the twelfth century down to our present times. To give an account of our living writers to an Englishman is needless, as the best amongst them have but followed the good path pointed out to them by their earliest predecessors and made almost no advance towards the enlarging the compass of our tongue, though upon the whole it is my opinion, that never so much real knowledge was spread amongst the Italians as at present.

I cannot nevertheless pass in silence two living poets, who have struck out two new tracks thro' the vast continent of literature. I cannot resist the impulses of admiration for *Pietro Metastasio* and the calls of friendship for *Giancarlo Passeroni*, who have not only added to the splendor of our poetry, but what is still more commendable have interspersed their works with the dogms of the strictest morality, an ornament, as I took notice before, too much neglected by the generality of our authors of the three good ages of our language.

Me-

## ITALIAN TONGUE. lxxv

*Metastasio* has published many operas, oratorios, cantatas, and songs, in so harmonious a stile, that our musicians are chiefly indebted to him for the honour of having their compositions relished at present in almost all parts of Europe: Yet the most judicious part of our readers like *Metastasio's* verses better without than with musick as it but seldom happens that the composers keep pace with the poet. They either slacken when his poetry requires to be expressed with forcible notes or sink into effeminacy when it demands but softness.

*Metastasio* well deserves the honours paid him by the present age, for besides his unparalleled harmoniousness in versification, his language is most perspicuous, his invention of characters and interesting situations almost equal to that of Shakspeare and Corneille, and his knowledge of passions not inferior to his invention.

Though his works are now known to every foreign lover of Italian, yet for the convenience of those that are not possessed of them, I chuse to transcribe two short lyric pieces out of them.



A HYMN TO VENUS.

Scendi propizia  
 Col tuo splendore  
 O bella Venere  
 Piacer d' Amore :  
 O bella Venere  
 Che sola sei  
 Madre degl' Uomini  
 E degli Dei.  
 Tu con le lucide  
 Pupille chiare  
 Fai lieta e fertile  
 La Terra e il mare.  
 Per te si genera  
 L' umana prole  
 Sotto de' fervidi  
 Raggi del Sole.  
 Presso a' tuoi placidi  
 Astri ridenti  
 Le nubi fuggono  
 Fuggono i venti,  
 A te fioriscono  
 Gli erbosi prati,  
 E i flutti ridono  
 Nel mar placati.  
 Per te le tremule  
 Faci del Cielo  
 Dell' ombre squarciano  
 L' umido velo.

## ITALIAN TONGUE.

xxx

E allor che sorgono  
In lieta schiera  
I grati zefiri  
Di primavera,  
Te Dea salutano  
Gli augei canori  
Che in petto accolgono  
Tuoï dolci ardori.  
Per te le timide  
Colombe i figli  
In preda lasciano  
De' fieri artigli.  
Per te abbandonano  
Dentro le tane  
I parti teneri  
Le Tigri Ircane.  
Per te si spiegano  
Le forme ascosse  
Per te propagano  
Le umane cose.  
Vien dal tuo spirito  
Dolce e fecondo  
Ciò che d' amabile  
Racchiude il mondo.  
Scendi propizia  
Col tuo splendore  
O bella Venere  
Madre d' Amore.

**III A HISTORY OF THE**

O bella Venere  
Che sola sei  
Piacer degl' Uomini  
E degli Dei.

**LA LIBERTÀ.**

*A Nice.*

Grazie agl' inganni tuoi  
Alfin respiro o Nice :  
Alfin d' un infelice  
Ebber gli Dei pietà :  
Sento da' lacci tuoi  
Sento che l' alma è sciolta :  
Non fogno questa volta  
Non fogno libertà.

Mancò l' antico ardore  
E son tranquillo a segno  
Che in me non trova segno  
Per mascherarsi amor.  
Non cangio più colore  
Quando il tuo nome ascolto :  
Quando ti miro in volto  
Più non mi batte il cor.

Sogno, ma te non miro  
Sempre ne' sogni miei :  
Mi desto, e tu non sei  
Il primo mio pensier.

Lungi

ITALIAN TONGUE. lxxxi

Lungi da te m' aggiro  
Senza bramarti mai  
Son teco e non mi fai  
Nè pena nè piacer.

Di tua beltà ragiono  
Nè intenerir mi sento.  
I torti miei rammento  
E non mi so sdegnar.  
Confuso più non sono  
Quando mi vieni appresso :  
Col mio rivale istesso  
Posso di te parlar.

Volgimi il guardo altero,  
Parlami in volto umano :  
Il tuo disprezzo è vano  
E' vano il tuo favor,  
Che più l' usato impero  
Quei labbri in me non hanno  
Quegli occhi più non fanno  
La via di questo cor.

Quel ch' or m' alletta o spiace  
Se lieto o mesto or sono  
Già più non è tuo dono  
Già colpa tua non è.

lxxxii A HISTORY OF THE

Che senza te mi piace,  
La selva il colle il prato ;  
Ogni foggiorno ingrato  
M' annoja ancor con te:

Odi s' io son sincero,  
Ancor mi sembri bella,  
Ma non mi sembri quella  
Che paragon non ha.  
E, non ti offenda il vero,  
Nel tuo leggiadro aspetto  
Or vedo alcun difetto  
Che mi pareva beltà.

Quando lo sttal spezzar,  
Confesso il mio rossore,  
Spezzar m' intesi il core,  
Mi parve di morir.  
Ma per uscir di guai  
Per non vederfi oppresso,  
Per racquistar se stesso  
Tutto si puo soffrir.

Nel visco in cui s' avvenne  
Quell' Augellin talora  
Lascia le penne ancora  
Ma torna in libertà.

Poi

ITALIAN TONGUE. lxxxiii

Poi le perdute penne:  
In pochi di' rinnova;  
Cauto divien per prova  
Nè più tradir si fa.

So che non credi estinto  
In me l' incendio antico  
Perchè sì spesso il dicq  
Perchè tacer non fo.  
Quel naturale istinto,  
Nice, a parlar mi sprona  
Per cui ciascun ragiona  
De' rischi che passò.

Dopo il crudel cimento  
Narra i passati sdegni,  
Di sue ferite i segni  
Mostra il Guerrier così.  
Mostra così contento  
Schiavo che uscì di pena  
La barbara catena  
Che strascinava un dì.

Parlo, ma sol parlando  
Me soddisfar procuro:  
Parlo, ma nulla io curo  
Che tu mi presti fé.

Parlo, ma non dimando  
 Se approvi i detti miei,  
 Nè se tranquilla sei  
 Nel ragionar di me.

Io lascio un' incofante,  
 Tu perdi un cor sincero :  
 Non fo di noi primiero  
 Chi s' abbia a consolar.  
 So che un sì fido Amante  
 Non troverà più Nice,  
 Che un' altra Ingannatrice  
 E facile a trovar.

*Giancarlo Passeroni* is the author of a poem of the epic kind, intitled *Vita di Marco Tullio Cicero*—*The life of Marcus Tullius Cicero*.

But let not the reader expect that the poem will come up to its title. *Cicero* is scarcely mentioned in the greatest part of the cantos, and the author rather hinting than describing the several accidents of *Cicero's* life, (which are also imaginary for the greatest part) generally carries on his work with digressions tending to reform the present manners of his countrymen. From the good qualities he attributes to *Cicero's* father, mother, preceptor, and attendants, he takes occasion to satirize the modern bad fathers, mothers, preceptors, and attendants ;

## ITALIAN TONGUE. lxxxv

tendants; and *Cicero's* juvenile studies, exercises, and amusements, afford the poet as many opportunities as he pleases to expatiate on the modern virtues and vices, and approve, blame, or rectify the notions of mankind about literature, manners, employments, expectations, and views.

This praise must I bestow on my honest friend *Passeroni*, that none of our poets either ancient or modern has like him kept close to the Horatian rule of mixing the useful with the delightful. A multitude of moral precepts has he spread in his poem, that being delivered in a most easy strain, will certainly make the bulk of his readers better than they are, and consequently render his name dear to his contemporaries, and venerable to posterity; especially if in the next edition he shall expunge some passages that are too burlesque or rather too vulgar, and if he is made sensible that he has done amiss in running down physicians, to whom he has, like *Moliere*, been quite unjust, casting ridicule on their respectable art, whenever his subject brought him to talk of physic.

A specimen of *Passeroni's* poetry I take from the twenty-ninth canto, where after having said that *Cicero's* father chose a Tuscan poet to be the governor and preceptor of his son, our author runs into a digression in praise of the poetical art, too much despised in Italy by a multitude of ig-



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norant people, who confounding poetasters (of which there are great numbers) with poets, are continually declaiming against it,

Un Poeta per Ajo a Cicerone,

Un che compone versi in lingua Tosca,  
Greca, e Latina, e ha sempre il Colascione  
Al collo a giorno chiaro, all' aria fosca?  
Maravigliando dicon le Persone,  
O per dir meglio certa gente losca  
Da capo a piedi d' ignoranza adorna  
Che i poveri Poeti ha sulle corna.

E che credete che un Poeta sia?

Un Poeta, per quel che ne favella  
Platone, è un Uom che scrive in Poesia;  
E questa Poesia che cosa è ella?  
E una prosa legata, un' armonia  
Forte e soave, un' Arte onesta e bella  
Di cui l' effetto efficace e giocondo  
Ha fatto sempre molto bene al mondo,  
Questa bell' Arte noi l' abbiamo appresa  
Da' Provenzali, e questi da' Latini;  
I Latini da' Greci l' hanno presa,  
E i Greci dagli Ebrei loro vicini:  
Agli Ebrei l' ispirò, senza contesa,  
Lo stesso Iddio per li suoi giusti fini,  
Ideft perchè in sublimi e nuovi modi  
Cantasser la sua gloria e le sue lodi.

Così

# ITALIAN TONGUE. lxxxvii

Così fecè Mosè dopo il passaggio  
 Del Mar Rosso, e qualch' altro Patriarca ;  
 Così fece quell' Uom sì giusto e saggio,  
 Anzi quel penitente e gran Monarca,  
 Davide dico, il quale in suo linguaggio  
 Compose molto meglio del Petrarca :  
 E quanti gran Dottori e quanti Santi  
 Hanno lodato Iddio ne' loro canti ?  
 Ed in versi cantar de' loro Dei  
 Le lodi, e in versi esposero i segreti  
 Della Religion gli antichi Achei,  
 Ed erano Teologi e Poeti ;  
 E gli Anfioni, i Lini, e i loro Orfei  
 Chiamaron Vati o vogliam dir Profeti,  
 E in versi sulle cose a lor proposte  
 Gli Oracoli rendevan le risposte.  
 E conoscendo il pregio e l' eccellenza  
 Del poetare, l' ebbero i Pagani  
 Mai sempre in alta stima e riverenza  
 E principi le diero alti e sovrani,  
 Ed inventore di quella scienza  
 Fecero Apollo que' cervelli strani,  
 E compagne gli diedero le nove  
 Vergini suore e Figlie alme di Giove:  
 Innalzarono ad Esse e al biondo Nume  
 Altari e Templi e loro consecraro  
 Pindo, Parnaso, e d' Ippocrene il Fiume,  
 E d' Aganippe sì famoso e chiaro,

lxxxviii A HISTORY OF THE

E'l Cavallo che al dorso avea le piume,  
E Delfo, ed Elicon, e Cirra, e Claro,  
E la cetra, e la lira, e i verdi allori  
Di Poeti ornamento e Imperadori.

E per poscia spiegar l' alto potere  
Di sì bell' arte, finser che co i carmi  
I Poeti ammansassero le fiere  
E desser vita e moto a piante e a marmi,  
E dietro si traessero le intere  
Selve, e Città contro la forza e l' armi  
Cingessero di mura, e che il lor canto  
Placasse il Can trifauce e Radamanto.

E saravvi tra voi chi ancora ardisca  
Disprezzar la sublime Poesia?  
E saravvi chi ancor le preferisca  
Le Donne infami, e il giuoco, e l' osteria?  
Saravvi ancor tra voi chi si stupisca  
Se il savio Marco al Figlio diede Archia  
Perchè gli fusse nell' arduo sentiero  
Della Virtù compagno e condottiero?

Un Poeta aver debbe un sacro ingegno,  
Un raggio in se della divina mente,  
Onde rapido poggia oltre ogni segno  
Da Natura prescritto all' altra gente.  
Un poetico Genio, un che sia degno  
Del Nome di Poeta veramente  
In se contiene quanto altrui puo dare  
La Natura di grande e singolare.

Poi

## ITALIAN TONGUE. lxxxix

Poi coltivar il dono di Natura

Egli assai debbe, che non giova molto

L' avere un buon terren se po' 'l trascura

Il Padrone o lo lascia in parte incolto.

Con lungo studio, e con lunga lettura

Ei render dee suo stile ameno e colto,

E di belle sentenze e di diversi

Lumi ornar debbe gl' istruttivi versi.

Ha da sapere la Mitologia

E i detti de' Filosofi morali,

Saper a mente la Cronologia,

Nè malmenar le Croniche e gli Annali :

Apprender ben colla Geografia

L' Istoria delle Cose Naturali ;

Esser de' Riti e de' Costumi pratico,

Buon Critico mostrarfi e buon Grammatico]

D' ogni scienza dee, di qualunque arte

Aver più che mediocre cognizione :

Benchè seguace egli non sia di Marte

Ha da saper quel che Polibio espone ;

E dee saper ritrar nelle sue Carte

Monti, fiumi, città, bestie, e persone,

E soprattutto con esatta cura

Non perder mai di vista la Natura.

Quanto è di raro e di maraviglioso

In mill' altri un Poeta in se l' accoglie ;

Dello Scibile l' ampio e spazioso

Campo egli scorre e il più bel fior ne coglie ;

Poggia

II A HISTORY OF THE

Poggia sopra le nubi e imperioso  
Del volgo vil si ride, e a lui si toglie;  
Col forte imaginar, coll' alta idea  
Mille cose stupende inventa e crea.

E da cose volgari e a tutti note  
Belli similitudini deduce,  
E alle persone rozze ed idiote  
Mette le cose astruse in chiara luce:  
In nuovi regni, in region remote  
Quasi a forza d' incanti ci conduce,  
E stupor move e spavento in noi desta  
Se descrive una pugna, una tempesta.

A Dio tesse il Poeta Inni di lode  
E rende al Ciel ciò che del Cielo è dono:  
Canta di Lui l' opre stupende, e s' ode  
Contro il vizio gridar che sembra un tuono:  
Delle sue rime al coraggioso, al prode,  
All' invitto Guerriero in dolee suono  
Tributo porge e gli conforta il core  
Tra la bellica polve ed il sudore.

Contro l' Adulator suoi dardi vibra,  
Deside le ricchezze che cotanto [bra,  
Sono oggi in pregio, e il gran dal loglio cri-  
E i prépotenti afforda col suo canto,  
E 'l sangue fa tremare in ogni fibra  
A tal che porta addosso un aureo manto:  
Tutto ciò che è nel mondo ci fa subbietto  
Delle sue rime, e chiude un Nume in petto.

I magnanimi Regi, i chiari Eroi

Pone un Poeta in sen d' eternitate :  
Achille, Atridi, e che sareste Voi  
Se non aveſte avuto il voſtro Vate?  
Reca terrore a' rei co' verſi ſuoi,  
Fa temer ſin le teſte coronate  
Se prende a eſaminar le lor vili opre  
E i nomi lor d' eterna infamia copre.

Di belliffime imagini è fecondo

E di rari concetti : e non v' è certo  
Coſa tanto difficile nel mondo  
In cui ſe vuole ei non ſi renda eſperto :  
Ha un intelletto ſervido e fecondo ;  
Ond' io lo compatifco ſe il ſuo merto  
Conoſcendo, ha di ſe non baſſa ſtima,  
E ſe ardiſce talor di dirlo in rima.

Che puo a ragion, ſe il mio penſier non erra,

Superbo andar colui che co' ſuoi carmi  
Al tempo edace ed all' oblio fa guerra,  
E vani rende i loro ſforzi e l' armi :  
Colui che s' erge un monumento in terra  
Più de' bronzi durevole e de' marmi :  
Colui che 'l vizio abbomina, Colui  
Che virtù ſiegue e che l' inſegna altrui.

E non la inſegna ſol, ma coſì bella

Ce la dipinge innanzi, e in efficace  
Modo con dolce armonica favella  
Ce l' adorna coſì che ſforza e piace.

xcii A HISTORY OF THE

La Poesia, diceva Orazio, è quella  
(Sel portin pur l' altre scienze in pace)  
E quella che con arte illustre e nuova  
Altrui diletra e dilettaudo giova.

E de' Poeti e della Poesia

Si potrebbero dir troppe altre cose,  
Ma chi saperne molto più desia  
Legga del Quadrio l' Opere famose ;  
Legga l' Orazione che pro Archia  
Cicerone medesimo compose,  
E vedrà quale sperticata idea  
Tullio de' versi e de' Poeti avea:

† The present state of our language in Italy is neither very good nor very bad. Besides *Metastasio* and *Passeroni* we have many poets and prose-writers not destitute of elegance ; but our present poets stand at a great distance from *Ariosto* and *Tasso*, and we are far from boasting now of novellists like *Boccaccio* and *Firenzuola* ; of historians, like *Macchiavelli* and *Guicciardini* ; of critics, like *Velutello* and *Chetelvetro* ; and of philosophers, like *Piccolomini* and *Galileo* ; yet *Cecchi*, *Lami*, *Gori*, *Foscarini*, *Zanotti*, *Volpi*, *Martinelli*, *Gozzi*, *Marsili*, *Vitturi*, *Zanetti*, *Vetleri*, *Frugoni*, *Balestrieri*, *Tanzi*, and some others, will in my opinion, be revered by posterity, and ranked amongst the benefactors of mankind, if they publish their voluminous writings, which I suppose to be equal to the short specimens they have already printed.

the

## ITALIAN TONGUE. xciii

Our universities and our academies are not wanting in men of great wit and learning, but such is the present condition of the country, *Che Appennin parte e 'l mar circonda: e l'Alpe*, as to leave me but faint hopes of seeing literary men much countenanced there, since the best part of it is in the hand of strangers, that think more of plunder than of literature, and do not care to preserve a language they scarcely understand. It is even probable that our tongue will soon be no more a tongue, as the Tuscans who are the natural guardians of it, besides meeting no encouragement for writing in it, are obliged to get some knowledge of foreign gabbles, that they may talk to their ignorant masters, who mixing on their part their French and German words and phrases with the few Tuscan they catch by conversing with their subjects, must in a short while beget a monstrous jargon; and if the source of the language is once tainted, the corruption will quickly run all along the stream, and quite poison it.

May the tutelar genius of Italy avert the melancholy catastrophe, and may a young Prince who gave in his earliest years the most hopeful signs that he would one day be the promoter as well as the cultivator of Italian learning, keep our language from sinking into a dead language so soon as I apprehend. May my expectation not  
be



xciv      A HISTORY OF, &c.

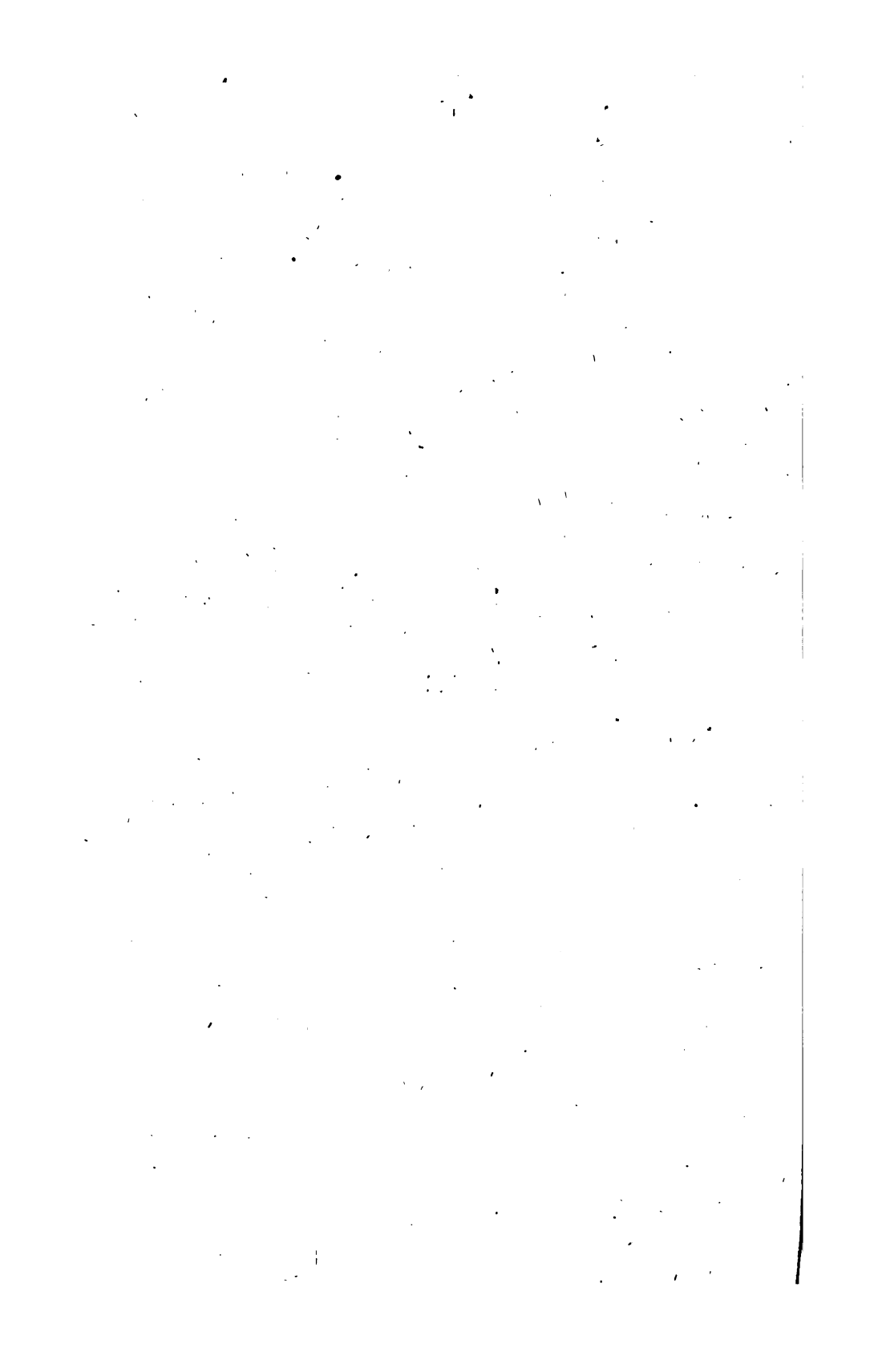
be frustrated of hearing the banks of the Po, the Tiber, the Mincio, the Sebeto, and the Arno, and both the shores of my country, with the Alps and Appenines, loudly re-echo his name, and repeat the Italian verses that shall be sung in his praise.

*F I N I S:*

## ERRATA.

In this preface page iv, line 18, *dele* the first and last commas.

In the body of the book, page 17, line 26, instead of *Scepticks*, read *Asceticks*.



# THE ITALIAN LIBRARY.

LIBRI TEOLOGICI, e di DIVOZIONE.

BOOKS of DIVINITY and DEVOTION.

- B**IBLIA Volgare. *The Bible in Italian*, translated by Nicolò de MALERMI, 2 large volumes in folio. Venetiis typis Vindelmini de Spira, 1471. This first edition was followed by many more in different sizes, printed in Venice, Lyons, Geneva, Paris, and elsewhere. See LE LONG, Pêre de l'Oratoire, in his Biblioth. Sacra, tom. 1. pag. 344. edit. 111.
- La Biblia tradotta in Lingua Toscana da Antonio BRUCIOLI. *The Bible*, translated by, &c. In Venezia, per li Giunti, 1532, in folio.
- La Biblia tradotta dall' Ebraica in Lingua Toscana da Santi MARMORINGHI. *The Bible*, translated by, &c. In Venezia, per i Giunti, 1538, in folio.
- La Sacrosanta Biblia tradotta da Mattia d'ERBERG. *The Bible*, translated by, &c. In Colonia, 1712, in folio.
- The translations above are very elegant, but none so much as the next.
- La Biblia tradotta da Giovanni DIODATI. *The Bible*, translated by, &c. The best edition is that of Geneva, 1641, in folio.

B

This

## 2 THE ITALIAN LIBRARY:

This *Diodati*, a native of Lucca, having embraced the opinions of Calvin, (with some other of his most distinguished countrymen) left his native place, and went to settle at Geneva. He was so famous for his extensive learning, and in such repute for his integrity and piety, that, when the disputes between Pope Paul V. and the Venetians were at their highest pitch, some of the hottest Senators proposed, that the republick should turn protestants, and send for Diodati to preach Calvin's doctrine in their metropolis. This I have read, I do not recollect in what book, and do not vouch this extraordinary anecdote. The reading the Scriptures in Italian is prohibited in Italy.

Il nuovo Testamento tradotto da Zacheria Fiorentino. *The new Testament*, translated by, &c. In Venezia, 1542, in folio.

Il Genesi, di Pietro Aretino. *The Genesis*, translated by, &c. I know not what business the impious *Aretino* had to translate *Genesis*. I suppose this a bad translation, because there is a fault of grammar in the title; *Genesis* being of the feminine gender, and *Aretino* having prefixed a masculine article to it. I shall speak of this writer in another place.

Della Religione Cristiana di Marsilio Ficino. *Of the Christian Religion by*, &c. In Fiorenza, presso i Giunti, 1568, in octavo.

This book was originally written in Latin by the learned FICINUS; but as it was translated  
in

# THE ITALIAN LIBRARY. 3

In very elegant Italian by the Author himself, therefore one cannot consider it as a mere translation.

Vita di Gesù Cristo e della gloriosa sua Madre.

*The life of Jesus Christ and of his glorious Mother.* In Bologna, per Baldissera Azzoguidi, 1474, in quarto. Author unknown.

Vita della Beata Vergine e di Gesù Cristo: *The*

*life of the Blessed Virgin and of Jesus Christ.* In Venezia, per Pietro Cremonese, 1486, in quarto. These two books are valuable for their purity of language, and scarcity.

Miracoli della gloriosa Verzene Maria. *Miracles,*

&c. In Vicenza, per Zuane de Reno, 1746, in octavo.

The curious buy this book for the sake of the language, which is mixed with many Venetian words and phrases used in the twelfth century, in which it was written.

Vite de Santi Padri per diversi eloquentissimi Dot-

tori volgarizzate. *The lives of the Fathers translated into Italian by many most eloquent Doctors.* In Venezia, per M. Antonio di Bartolomeo da Bologna, 1476, in folio.

Vite de Santi Padri. In Vicenza, per Herman-

num Liethenstein, 1479, in folio; and in Venezia, per Nicolò Girardegno, 1479, in folio.

Le Leggende di tutti li Sancti e le Sancte. In

Venezia, per Maestro Nicolò Jenson Franzese, 1475, in folio. The same book reprinted in Venice, 1490, in folio.

## 4 The ITALIAN LIBRARY.

I register here these books, venerable for their antiquity, that the curious may see how the Italian was written in the primitive age of the language.

Legendario de' Santi, di Jacobo DA VORAGINE. In Venezia, per Andrea Paltafichi e Bonino, 1484; *and there*, per Christophorum Arnoldum, 1478, in folio; and per Ottaviano Scoto, 1481 and 1488.

Some Criticks say, that Jacobo da Voragine writ this book in Latin, and that it was translated by Nicolò de MANERBI, or MALERMI, the translator of the Bible named above.

Dialogo di Messer Ortenzio LANDI, nel quale si ragiona della consolazione e utilità che si riporta leggendo la Sacra Scrittura, e si tratta eziandio dell' ordine da tenerli nel leggerla, mostrandosi esser le sacre Lettere di vera eloquenza e di varia dottrina alle pagane superiori. *A Dialogue by Ortenzio Landi on the consolation and advantage drawn by reading the Holy Scriptures, &c.*

Many works, besides this, did LANDO write; but all in Latin. SIMLERUS and FRISIUS, abbreviators and continuators of GESNER's Bibliothéque have registered them all in that book. He was of Rome and an Augustine friar, but turned protestant, and died in Switzerland, though some say in Lyons.

L' Arte di ben morire, di Francesco DI DINO Fiorentino. *The art of dying well.*

Trattato

Trattato dell' Amor di Dio e della Carità verso il Proffimo, del Cardinale Giovanni DOMENICI Fiorentino. In Siena, per Simone di Nicolò e Giovanni di Alessandro, 1513, in quarto. *A Treatise on the Love of God and Charity towards our Neighbour, &c.* It is written with great simplicity of stile.

Istruzione a' Padri per ben governare la Famiglia loro, di Pier GIUSSANO, co' ricordi del Beato Carlo BORROMEO. In Milano presso il Tini, 1603, in octavo. *Instruction to Fathers for the good Government of their Families, &c.* A very well written book.

Lo Specchio di vera Penitenza, del Reverendo Maestro Jacopo PASSAVANTI Fiorentino dell' Ordine de' Predicatori. *The Mirror of true Penitence, by James Passavant, &c.* In Firenze, presso il Sermatelli, 1585, in duodecimo. This edition was revised by Lionardo SALVIATI. This little book is as elegant, in the stile, as any we have in our language.

Vita di S. Maria Maddalena Penitente, di Prierio SILVESTRO. In Bologna, per Zoan Antonio de' Benedetti, 1500, in quarto.

Vita di S. Hieronymo. In Venezia, per Peregrino Pasquali & Soc. 1485, in quarto; and in Treviso, per Mich. Manzolino, 1480, in quarto. *Author unknown.*

Vita e fine del Glorioso S. Hieronymo: *The Life and Death, &c.* In Venezia, per Gabriel de' Petri, 1475, in quarto. *Author unknown.*



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Vita di S. Caterina da Siena. In Firenze, al monastero di Santo Jacopo di Ripoli, 1477, in quarto.

Le vite de' Santi e Beati di Toscana di Silvano RAZZI, 1601, in Firenze.

*Of Razzi I shall speak in another place.*

La vita di Santo Zanobi Cittadino, e Vescovo Fiorentino composta per Clemente MAZZA. In Fiorenza, 1487, in quarto. *Printer unknown.*

Vita e transito, e gli Miracoli del Beatissimo Hieronymo, per Bartolomeo Cremonese, 1473, in quarto. *Author unknown.*

Vita del Seraphico San Francesco, compilata per il Reverendissimo Patre e Doctore eximio Messer BONAVENTURA Cardinale della Santa Madre Ecchiesa: In Milano, per Magistro Antonio Zaroto, 1477, in folio.

Fioretti de Santo Francisco. In Venezia, 1480, in folio.

Vita di S. Francesco e Leggenda di S. Chiara. In Venezia, 1513, in quarto.

Vita di S. Carlo Borromeo di Gio: Pietro GIUSANI. In Roma, nella Stamperia Camerale, 1610, in quarto.

Il Cristiano istruito nella sua Legge. Ragionamenti morali di Paolo SEGNERI della Compagnia di Gesù. In Firenze nella Stamperia di Sua Altezza, 1686. Parti III. volumi II. in quarto. *The Christian instructed in his Religion, &c.* This is a book of reputation.

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**Il Combattimento Spirituale** di Lorenzo SCUPOLI da Otranto, Chénico Regolare. In Padova, presso Giuseppe Comino, 1724, in octavo. *The Spiritual Combat*, &c.

This is an excellent book, little inferior to that which goes under the name of THOMAS a KEMPIS.

Besides the many elegant editions of it that were made in different countries, there is a very splendid one in folio, made in Paris, 1660, under the inspection of the famous Cardinal Mazarin, by order of Anna of Austria, Queen of France.

**Opera Spirituale** devotissima del Reverendo Padre Ugo PANZIERA dell'Ordine de Frati minori. Geneva, 1535, in octavo. *A spiritual and most devout Composition*, by Ugo &c.

It is remarkable, that this book was written somewhere in Tartary, where the author was many years upon a mission, and sent it from thence into Italy. It was printed for the first time in Florence, in the year 1492, under this title; *Incominciano alcuni singolari Trattati di Ugo Panciera da Prato*; that is, Here begin some singular treatises by Ugo Panciera.

**Epistole** utili e divore della Beata e serafica Vergine S. CATERINA da Siena. *Useful and devout Epistles* by, &c. In Venezia, per Aldo Romano, 1550, in folio.

**Prediche** di Fra. GIORDANO da Rialto. *Sermons by Friar*, &c. In Firenze, per Tartini e

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Franchi, 1738, in quarto. These sermons were printed from a very old manuscript, possessed by the Academicians della CRUSCA. Friar *Giordano* writ them about the year 1300. There is wonderful simplicity in the stile of this author.

Fra RUBERTO: quaresimale fatto a complacenza della sacra maestà del Re Ferdinando. *Friar Ruberto's Sermons, preached in Lent, in obedience to his sacred majesty King Ferdinand.* In Trevisi, per Michele Manzolo, 1479, in folio.

Prediche raccolte dalla viva voce del Reverendo Padre, Frate HIERONYMO da Ferrara. I must translate this title thus: *Friar Jerome Savonarola's Sermons, written by some body that kept them in mind after having heard them spoken.* Impresse ad istanza di Ser Lorenzo Vivoli, 1496, in folio.

Prediche del R. P. Hieronymo SAVONAROLA sopra alquanti Salmi, e sopra Aggeo Profeta. *Sermons by, &c. on some Psalms and on the Prophecies of, &c.* 1544, in octavo.

This *Savonarola* was a pious and learned man, but was burnt in Florence for a fanatick.

I sacri Ragionamenti di Federigo Cardinal BORROMEO. *The sacred Discourses by, &c.* In Milano, per Dionigi Gariboldi, 1646. Tom. IV. in folio.

*Federigo* was nephew to *Carlo*, of the rich and ancient family of the *Borromei* at Milan. Both the uncle and the nephew were great scholars;

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lars; and Charles, for his piety, has deserved a place in the catalogue of our Saints. This family has, from time to time, given some extraordinary person to the world; and I have known Donna Clelia Grillo Borromeo, (perhaps still living) the most learned lady that ever Italy produced, and looked upon with little less reverence there, than Newton was in England. She never would publish any thing; but, perhaps, some time hence the literary treasure will be augmented, with her numerous manuscripts, especially the mathematical.

Prediche di Cornelio Musso. *Sermons by, &c.*  
In Venezia, per li Giunti, 1582. Tom, II.  
in quarto.

Prediche non più stampate del Musso. *Sermons  
never printed before by, &c.* Venezia, pe'  
Giunti, 1590, in quarto.

Prediche sopra il Simbolo degli Apostoli. (by the  
same Musso) *Sermons on the Creed, by, &c.*  
Venezia, pe' Giunti, 1590, in quarto.

The two learned Cardinals, Contarini and Bembo, were used to say, that Musso *did not seem to them a philosopher or an orator, but an angel persuading mankind.* Non pareva loro nè filosofo nè oratore ma angelo che persuadesse il mondo. Musso was bishop first of Bertinoro, then of Bitonto. Many medals, struck in honour of him while he was living, are still preserved in the cabinets of the curious.

Prediche

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Prediche di Monsignor PANIGAROLA Vescovo d'Asti: *Sermons by &c.* In Torino, in ottavo.

Prediche quaresimali di Francesco PANIGAROLA. *Sermons preached in Lent by &c.* In Roma, presso Stefano Paolini, 1996, in quarto.

Prediche di Gabriele FIAMMA. *Sermons by &c.* In Venezia, per Francesco Sanese, 1579, in ottavo.

Discorsi sopra le Pistole e Vangeli, del FIAMMA. *Discourses on the Epistles and Gospels by &c.* In Venezia, per Francesco Franceschi, 1580, in ottavo.

*Gabriel was son to Gianfrancesco Fiamma, and brother to Ferrandino Fiamma, both eminent amongst the learned of their age. There are medals struck in honour of Gabriel Fiamma.*

Prediche fatte nel Palazzo Apostolico da Girolamo MAUTINI da Narni Cappuccino. *Sermons preached in the Apostolical Palace by, &c.* In Roma, nella Stamperia Vaticana, 1632, in folio.

The sermons of father *Mautini* were translated into French, and printed in Paris in the year 1647, in ottavo. This translation appeared under the name of *Du Bose*; but father *Niceron* (Memoir. Vol. VI. pag. 330.) tells us, that the true translator was *Pierot D' Ablancourt*, famous for many elegant translations, especially from the Greek, who, being a friend to *Du Bose*, generously gave this translation to him, that, by selling it, he might help himself

out

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out of some distress, in which he was involved for having quitted his religious habit. Yet, in Vol. X, pag. 171 of the same work, *Nicéron* doubts the fact he had advanced in the VI. and *Le Clerc* says, that this is a downright fable, and that *Du Bose* was the true translator. Cardinal *Caraccioli*, bishop of Anvers, who died in Rome in the year 1730, had so much value for *Mautini's Sermons*, that he was used to say, he would willingly pass an afternoon in hearing *Mautini* preach, after having employed the morning in hearing another *St. Paul*. The life of *Mautini* has been written in Latin by *Marcellin* of Pisa, a capuchin friar, and printed in Rome, per Mahello Manelli, 1646, in quarto.

*Prediche di diversi illustri Teologi, raccolte da Tomaso PORCACCHI. In Venezia, per Giorgio Cavalli, 1565.*

The authors contained in this collection are ten of the greatest Divines of that age.

*Prediche di Girolamo SERIPANDO, &c. In Venezia, al segno della Salamandra, 1567, in quarto.* This *Seripando*, archbishop of Salerno, then a cardinal and legate to the Council of Trent, was a man of immense learning, and a great patron of literature.

*Quaresimale di Paolo SEGNERI, Gesuita. Sermons preached in Lent by, &c. In Firenze, per Jacobo Sabatini, 1679, in folio.*

This

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This Jesuit is still generally looked upon as the most eloquent of the sacred Italian Orators, and indeed he is very copious and easy; yet I could find some fault with his language and style, though his name adorns the list of the authors that furnished matter to the dictionary of the Academicians della Crusca.

Delle Prediche dette nel Palazzo Apostolico da Fra Francesco Maria (CASINI) d' Arezzo Capuccino, Oggi Cardinale di Santa Prisca, dedicate alla Santità di N. S. Clemente XI. In Roma, per Giovanni Maria Salvioni, 1713, 3 vol. in folio.

These sermons bear a great character in Italy; but as I never read them, shall pass them in silence.

Le Sette Trombe. In Venezia, 1650, in duodecimo.

This is the most famous book of devotion with the vulgar of Italy, and this is the reason for my setting it down here.

The author piously thought that there was no salvation out of a cloister, and turned all the power of his zeal to frighten people into monks and nuns: I am of opinion he has succeeded too well.



Traduzioni di Libri Teologici e Divoti.

*Translations of Theological and Devout Books.*

**V**ITE de' Sancti Padri, composte per Sancto Hieronymo. In Venezia, per Gabriello de' Petri, 1475, in quarto. *Translator unknown*, but elegant with simplicity.

Vita e transito di S. Girolamo tradotti nella Lingua Fiorentina. In Firenze, per Francesco Bonacorsi, 1490. *Translator unknown*, but elegant.

Il Catechismo, cioè Istruzione, secondo il Decreto del Concilio di Trento, a' Parochi, Pubblicato per Comandamento del Santissimo Signor nostro Papa Pio V. e tradotto poi per ordine di sua Santità in Lingua volgare da Alessio FIGLIUCCI dell' ordine de' Predicatori. In Roma, per Paolo Manuzio, 1566, in octavo; and in Venezia, per Aldo, 1582, in octavo. *The Catechism, that is Instruction, according to the Decree of the Council of Trent, for the Curates, published by order of our most holy Lord Pope Pius V. and translated by order of his Holiness into Italian by Alessio Figliucci, a Dominican Friar.*

The original of this book was written in Latin by Lionardo MARINI, Egidio FOSCARARI, and Francis FORERIO, under the inspection of the cardinals BORROMEO and SIRLETO; then



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it was revised and corrected by Paulus MANUTIUS, Julius POGGIANUS, and Cornelius AMALTHÆUS. The Italian translation is little inferior, as to elegance of style, to the original. *Figliucci*, whose name is often quoted in this library, was of Siena. After having distinguished himself with many elegant works and translations under his own christian name of *Felice*, he turned a Dominican friar, changed his name of *Felice* for that of *Alessio*, and gave himself up to the duties of his order, and to write or translate pious books: it is no small panegyrick on him, that he was chosen to translate one so important as our *Catechism*.

Lionardo *Marini*, archbishop of Lanciano; Egidio *Foscarari*, bishop of Modena; and Francis *Forerio* or *Foriero*; all three Dominican friars, the reader must think that they were in high repute as theologists, to be entrusted with such a work. Cardinal *Sirleto* was also one of the most learned men that Italy boasts of. Father *Albi*, a Jesuit, in his life of this Cardinal, affirms, that *Sirleto* was the only author of the catechism, but there are unanswerable authorities against his assertion. From the hands of *Sirleto* and *Borromeo*, the book went to the inspection of the three most celebrated latinists then in Italy, as I have said.

Vite di alcuni Santi scritte da S. Gerolamo, Palladio, Severo, Sulpizio, Metafraste, ed altri autori, fatte volgari dal P. Pietro MAFFEI. In Brescia, 1595, in quarto. Marti-

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**Martirologio Romano**, da Girolamo BARDI. In Venezia, 1585, in quarto.

**Vita di XII Santi scritte da' Padri Antichi**. In Venezia, pel Tramenino, 1560, in 16. *Translator unknown.*

**Quattro Libri di Giovan GERSON della Imitazione di Cristo**, del dispregio del mondo, e della sua vanità. Tradotti da REMIGIO Fiorentino. In Vinegia, pel Giolito, 1560, in duodecimo.

This *Remigia* was of Florence, and of the family of the *Nannini*, which he always suppressed in the title of the many books and translations that he published. His elegance and purity of language is uncommonly good. This is that famous book *De Imitatione Christi* by Thomas a Kempis; by some attributed to *Gerson*.

I shall mention REMIGIO Fiorentino, the Italian translator, in other places:

**Vita di S. Romualdo scritta del B. Pietro DAMIANO**, tradotta da D. Agostino FORTUNIO, con alcune Annotazioni. In Firenze, presso i Giunti, 1586, in ottavo.

**La vita e miracoli de' Gloriosi confessori di Cristo Santo Giusto e Clemente**, con altri Santi, tradotte di Latino in Volgare da Frosino LAPINI. In Firenze, per il Sermatelli, 1368, in ottavo.

**Fiori della Ghirlanda Spirituale**. In Venezia, pel Giolito. *The Flowers of the Spiritual Garland*. This book was printed both in quarto and in duodecimo by this famous Printer in Venice, in fourteen volumes. The first ten volumes

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volumes contain as many different works written in Spanish by LEWIS of Granata, a Dominican friar. These are the contents :

Vol. I. Guida de' Peccatori. *The Guide of the Sinners.* Translated by Pietro LAURO, 1568.

Vol. II. Memoriale della Vita del Cristiano. *A Memorial on the Life of the Christian.* Translated by Giovanni MIRANDA, with some notes by Francesco TURCHI, 1568.

Vol. III. Seconda Parte del Memoriale. *Second Part of the Memorial.* Translated by Pietro BUONFANTI da Bibbiena, 1572.

Vol. IV. Meditazioni per li giorni della Settimana. *Meditations for each Day in the Week.* Translated by Pietro LAURO, 1577.

About the middle of the sixteenth century, there was in Italy, and especially in Venice, a great number of grammarians; and among others, Francesco Sanfovino, Lodovico Dolce, Lodovico Domenichi, Girolamo Ruscelli, Dionigi Atanagi, Tommaso Porcacchi, Bastiano Fausto, Bernardino Pino, Alfonso Ulloa, Orazio Toscanella, Anton Francesco Doni, Agostino Micheli, Lucio Fauno, Remigio Fiorentino, Francesco Turchi, Francesco Bandelli, Giulio Ballino, and Pietro Lauro the translator of the above book, by *Granata*. They assembled, for the greatest part, in the house of Giolito, the famous printer, who employed them all in translating and correcting that vast quantity of Italian books, which he printed.

Vol.

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Vol. V. Trattato dell' orazione, *A Treatise on Praying*. Translated by Pietro LAURO, 1578.

Vol. VI. Specchio della Vita Umana. *A mirror of Human Life*. Translated by Giovanni MIRANDA, 1578.

Vol. VII. Trattato della Confessione e Comunione. *A Treatise on Confession and Communion*. Translated by Giovanni MIRANDA, 1752.

Vol. VIII. Scorra del Peccatore. *An Escort to the Sinner*. Translated by Alfonso RUSPAGGIARI da Reggio, 1576.

Vol. IX. Meditazioni Divote sopra alcuni passi e misteri della vita del Salvatore. *Devout Meditations on some Passages and Mysteries of our Saviour's Life*. Translated by Pietro BUONFANTI, 1577. At the end of this volume there is a little book, entitled *Filomena*, written by St. BUONAVENTURA, translated into verse by the said BUONFANTI.

*Apostolo Zeno* says of 'Granata; *Questo gran Maestro della vita spirituale è la principal fonte, alla quale attinsero il gran Santo Francesco di Sales e quanti Ascettici vennero dopo di Lui; that is, This great Master of spiritual life is the chief spring to which the great Saint Francis of Sales, and all the Scepticks that came after him, drew water.*

*Giovanni Miranda* was a Spaniard, yet writ tolerably well in Italian.

Vol. X. Aggiunzioni al Memoriale della Vita Cristiana. *Additions to the Memorial on Christian*

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*tian Life.* Translated by GIOVANNI GIOLITO DE' FERRARI, 1578.

The following works, though not by GRANATA, make up the rest of *the Flowers of the Garland*. A whimsical title.

Vol. XI. Trattato della Disciplina e della perfezion monastica del Beato Lorenzo GIUSTINIANO. *A Treatise on the Discipline and monastical Perfection.* Translated by Gregorio MARINO, 1569. The original is Latin, and its author, a good Latin scholar and a very elegant Italian poet, was a Nobleman and first Patriarch of Venice. His piety procured him the honour of being registered among our Saints.

Vol. XII. Le pie e cristiane parafrasi sopra l' Evangelio di San Matteo e San Giovanni. *The pious and christian Paraphrases on the Gospel of St. Matthew and St. John.* Written by Angelico BUONRICCIO, a Venetian, 1569.

Vol. XIII. Manuale de' Confessori e Penitenti. *A Manual for Confessors and Penitents.* Written in Spanish by Martino AZPLIQUETA, translated by Cola DE GUGLINISI, 1569.

Vol. XIV. Commentari dell' usure, de' Cambi, della Simonia, &c. *Commentaries on Usury, Exchange of Money, Simony, &c.* Written in Spanish by the said AZPLIQUETA, translated by the said GUGLINISI, 1579.

The translators of the above books did not write with any remarkable degree of elegance, except LAURO and BUONFANTI.

Trattato

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Trattato dell' Orazione, della Meditazione, e de' principali Misteri della fede nostra con altre cose di molto profitto al Cristiano. *A Treatise on Prayer, Meditation, and principal Mysteries of our Faith, with other things, &c.* Translated from the Spanish by Vincenzo BUONDI. In Vinegia, pel Giolito, 1561, in octavo.

Vicenzo Buondi professed physick many years in Venice, where he died in the year 1750.

Introduzione al Simbolo della Fede, parti quattro. *An Introduction to the Symbol of the Faith, divided in four parts.* Written by GRANATA in Spanish, translated by Filippo PIGAFETTA. In Venezia, per Francesco Ziletti, in quarto.

*Pigafetta* had conversed familiarly in Lisbon with father *Granata*; and this translation has more of the spirit of the original than any of the rest, except that by *Miranda*.

Opere Spirituali di Francesco BORGIA, Duca di Gandia. *The Spiritual Works of Francis Borgia, Duke of Gandia.* Translated from the Castillian by Vincenzo BUONDI. In Venezia, pel Giolito, 1561, in octavo.

Del Dispregio del Mondo e delle sue Vanità: *Contempt of the World and its Vanities.* In Venezia, presso Aldo, 1597, in quarto. Written originally in Latin by the above-named GIUSTINIANO, first patriarch of Venice, translated by Domenico GABRIELI.

Discorso sopra la beatissima Vergine, di Chiara MATRAINI, con annotazioni di D. Giuseppe C. 2. MOZZA-

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MOZZAGRUGNO Napoletano. In Lucca, presso il Bufdrago, 1590, in quarto.

Considerazioni sopra i Sette Salmi Penitenziali, by the same MATRAINI. In Lucca, presso il Bufdrago, 1586, in quarto.

Vita di Maria Vergine, (by the same.) In Venezia, per Domenico e Pietro Usci, 1625, edizione V. in octavo.

Dialoghi Spirituali con alcune Rime, (by the same.) In Venezia, presso Fioravante Prati.

This Lady was of Lucca, of the family *Caterini*. In her youth she acquired great reputation, as a poetess; but, advancing in years, being left a widow, gave herself up to devotion, and writ the above works. See, *Lettere*.

Supposing it indifferent to an English reader, I shall not mention any more of our books of Devotion; especially because, for the most part, they are not pure and elegant Tuscan.

Scrittori



Scrittori Ecclesiastici Greci volgarizzati.  
*Greek Ecclesiastick Writers translated into  
Italian.*

**A**TENAGORA Ateniese, Filosofo Cristiano, della resurrezione de' Morti. *Atenagoras, the Athenian, a Christian Philosopher, on the Resurrection of the Dead.* Translated by Girolamo FALETTI. In Venezia, per Paolo Manuzio, 1556, in quarto.

Della Preparazione Evangelica di EUSEBIO Cesariense. *On Evangelick Preparation, by Eusebius of Caesarea.* The translator is unknown. In Venezia, per Michel Tramezzino, 1550, in ottavo.

DIONIGI Areopagita, de' divini Nomi. *On the divine Names, by Dionysius the Areopagite.* Translated by Valeriano ORMO of Bergamo. In Venezia, presso Rutilio Borgominiero, 1563, in ottavo.

Della perfetta Verginità de' Santi Basilio ed Agostino, &c. *On perfect Virginitie, by St. Basil and Augustin, &c.* Translated by ILARIONE, a Genoese friar. In Brescia, presso Marchetti, 1566, in ottavo.

Del Sacerdozio libri sei di San Giovann GRISOSTOMO. *On Priesthood, in six books by St. John Chrysostomus.* Translated by Scipione d'AFF-



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FLITO, a Neopolitan. In Piacenza, per Francesco Conti, 1574, in quarto.

Di S. GIOVANNI Damasceno la Paracletica. *The Paracletica, by St. John of Damascus.* Translated by Lodovico MARACCI. In Roma, pel Komarek, 1687, in 24°.

We have a Latin translation of this book, by the same MARACCI.

Le Prediche del Gran BASILIO, Arcivescovo di Cesarea. *Sermons by Basil the Great, archbishop of Cesarea.* Translated by Giulio BALILINO. In Venezia, per Gio. Andrea Valvassori, 1566, in ottavo.

Sermoni di Sant' Efrem. *St. Ephrem's Sermons.* Translated by AMBROGIO, a Hermit of Camaldoli. In Venezia, al Segno del Pozzo, 1545, in ottavo.

Del modo di supplicare Iddio e dell' Elemosina, di San Grisostomo. *On praying to God and on Alms, by St. Chrysostom.* Translator unknown. In Venezia, 1544, in ottavo.

Due Orazioni di GREGORIO Nazianzeno, ed il primo Sermone di CECILIO Cipriano. *Two Orations by Gregory Nazianzen, and the first Sermon of Cecilio Cipriano.* Translated by Annibale CARO, the renowned translator of Virgil's *Æneid*. In Venezia, presso Aldo Manuzio, 1569, in quarto.

Scrittori



Scrittori Ecclesiastici Latini Volgarizzati.  
*Ecclesiastick Latin Writers, translated into  
Italian.*

**G**LI Uffici di Santo AMBROGIO, Arcivescovo di Milano tradotti in volgar Fiorentino da Francesco CATTANI da Diacceto con annotazioni. *St. Ambrose's Offices, translated into Florentine Language by, &c. with notes.* In Fiorenza, per Lorenzo Torrentino, 1558, in ottavo.

L' Esamerone di Santo AMBROGIO. tradotto dal CATTANI da Diacceto. *The Exameron, by St. Ambrose, translated by, &c.* In Fiorenza, pel Torrentino, 1560, in ottavo.

Both elegant translations.

Della Città di Dio, di Santo AGOSTINO. *Of God's City, by St. Augustine.* In folio, without name of the printer, year, place, or translator. This translation is so elegant, that some think it by Jacopo PASSAVANTI, and some by Niccolò PICCOLOMINI, two of our purest writers.

Della Predestinazione de' Santi, e del bene della Perseveranza, di Santo AGOSTINO. *Of the Predestination of Saints, and of the Goodness of Perseverance, &c.* In Brescia, per Lodovico Britanico, 1537, in quarto. Translator unknown.

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Del bene della Perseveranza di Santo AGOSTINO.  
*Of the Goodness of Perseverance, &c.* Translated by LODOVICO DOMENICHI. In Venezia, 1554, in 16°.

I Libri XIII. delle Confessioni, di Santo AGOSTINO, tradotti di Latino in Italiano da Giulio MAZZINI Bresciano con annotazioni. *The 13 Books of St. Augustin's Confessions, translated by &c.* In Roma, nella Tipografia Medicea, per Jacopo Luna, 1595, in quarto.

L' Epistole di San GIROLAMO tradotte di Latino in Lingua Toscana da Gianfrancesco ZEFFI. *St. Jerome's Epistles translated from the Latin, &c.* In Venezia, presso i Giunti, 1562, in quarto.

Volgarizzamento de' Gradi di San GIROLAMO. *Translation of St. Jerome's Degrees.* In Firenze, presso il Manni, 1729, in quarto.

This translation is in very pure language.

Sermoni di S. BERNARDO. *Sermons by St. Bernard.* In Firenze, per Lorenzo Morgiana e Gio: di Magonza, 1495, in quarto. Translator unknown.

I Morali del Pontefice San GREGORIO Magno sopra il Libro di GIOBBE, volgarizzati da ZANOBÌ da Strata, Protonotario Apostolico, e Poeta Laureato, contemporaneo del Petrarca. *The Morals by Pope Gregory the Great on the Book of Job, translated by Zanobi da Strata, Apostolick Protonotary, and Poet Laureat, contemporary with Petrarch.* In four Volumes.

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Vol I. In Roma, per gli Eredi del Corbelletti, 1714.

Vol. II. per lo Tinafi, 1721.

Vol. III. per Girolamo Mainardi, 1725.

Vol. IV. presso Rocco Bernabò, 1730.

This translation of the *Morali* by St. Gregory, by Zanobi da Strata, is often quoted for its purity of language by the Academicians *della Crusca*. Zeno, in his notes on Fontanini's *Eloquenza*, blames, with justice, the Roman Editors, who, instead of copying faithfully the old edition, (in Firenze, per Nicolò di Lorenzo della magna, 1486, in two vol. folio) have capriciously modernised the language, and gives us a little index of the words thus altered for a specimen.

I Dialoghi di SAN GREGORIO MAGNO, tradotti da Torello FOLA da Poppi. *Pope Gregory's Dialogues, translated by, &c.* In Venezia, presso Cristoforo Zanetti, 1575, in quarto.

Torello Fola, of Poppi, a little town in Tuscany, besides this translation, which is in pure old Tuscan, writ also a Latin diary of the things transacted at the Council of Trent, which diary (says Zeno) has been unknown to all those that writ about that famous Council.

Filosofia Morale. *Moral Philosophy.*

**D**I Felice FIGLIUCCI Sanese, della Filosofia Morale, Libri X. sopra i dieci Libri dell' Etica d' Aristotile: *Ten Books of Moral Philosophy, by Felice Figliucci, of Siena, on Aristotle's Epticks.* In Roma, per Vincenzio Valgrisi, 1551, in quarto.

*This Felice Figliucci is the same that Alessio Figliucci, of whom I took notice in another place.*

Ragionamenti di Monsignor Galeazzo FLORIMONTE Vescovo di Sessa, sopra l' Etica d' ARISTOTILE. *Discourses by Monsignor Galeazzo Florimonte, Bishop of Sessa, on Aristotle's Epticks.* In Venezia, per Domenico Niccolini, 1567, in quarto.

Dell' Immortalità dell' Anima in Modo di Dialogo. *On the Immortality of the Soul, by Way of Dialogue.* Autore Frate Jacobo CAMPHARO di Genova dell' ordine de' Frati Predicatori, in Sacra Teologia Licenziato in la Università di Oxonford. In Roma, per Gio: Filippo de Legnamine Messinese, 1473, in folio.

Dell' Immortalità dell' Anima in Modo di Dialogo, di Francesco PHILELPHO. In Coscenza, per Ottavio Salamonio di Manfredonia, 1478, in quarto.

Jacobus

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JACOBO POGGIO: Opera Morale. In Bologna, per Gio: Antonio Platone de' Benedetti, 1500, in quarto.

This *Poggio* was of Bologna. *Poggio*, the historian, was of Florence.

DISCORSO di Rinaldo ODÒNI per via peripatetica, ove si dimostra se l' Anima secondo ARISTOTELE, è mortale o immortale. *A peripatetick Discourse, in which is showed whether the Soul be mortal or immortal, according to Aristotle.* In Venezia, per Aldo, 1557, in quarto.

GERONIMO AMADEI Servita, Apologia per l' immortalità dell' Anima. In Milano, 1518, in quarto.

PARAFRAZI sopra li tre libri dell' Anima d' ARISTOTILE, del R. P. Angelico BUONRICCIO. In Venezia, per Andrea Arrivabene, 1565, in octavo.

TRATTATI di ALBERTANO Giudice di Brescia, riveduti con più testi a penna dall' INFERIGNO Accademico della Crusca. *Treatises by Albertano, a Judge in Brescia, compared with several manuscripts by Bastiano de' Rossi, an Academician della Crusca.* In Firenze, presso i Giunti, 1610, in quarto.

RICORDI di Monsignor SALA da Castiglione Cavalier Gerolimitano. *Moral Advices by Monsignor Sala, &c.* In Venezia, per Paolo Gherando, 1560, in quarto.

ESERCIZI morali di Udeno NIZIELI. *Moral Exercises by Udeno Nizieli*; that is, by Benedetto FIORETTI,

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FIORETTI, who concealed himself under that feigned name in all his works. Firenze, presso il Londini, 1633, in quarto.

Il Diamerone di Valerio MARCELLINO, ove si Mostra la Morte non essere quel Male che il Senso si persuade. *Diameron, by Valerio Marcellino, in which it is shown, that Death is not that Evil which our Senses makes us believe.* In Venezia, presso il Giolito, 1564, in quarto.

Valerio Marcellini was of Venice, and a tolerable Italian lyric poet, as it appears by a few of his verses extant in the collection of *Alonagi*, mentioned in its place.

Avvertimenti morali del MUZIO. *Moral Warnings, by Muzio.* In Venezia, pel Valvassori, 1571, in quarto.

This Jeronimo Muzio of *Capodistria* (in Latin *Giustinopolis*) had such a veneration for antiquity, that he changed the names of his two sons, *Cristoforo* and *Pietro Paolo*, into those of *Julius Cesar* and *Paul Emilius*. Notwithstanding this, and many other little oddities, he was one of the greatest men that ever enriched Italy with good books. But his extensive learning did not hinder him from dying very poor; and in one of his letters to the Duke of Savoy, he has this pleasant exclamation; *Gran disgrazia è stata la mia, in cinquantaquattr' anni di servitù, non aver potuto acquistar cinquantaquattro quattrini u' entrata!* That is, *How unlucky have I been,*  
that

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that in fifty four years labour, I could not acquire fifty four farthings rent! He had been the disciple of *Rafaello Regio*, *Battista Egnazio*, and *Vittorio Fausta*. He was unfavourable to *Guicciardin* the historian; to *Girolamo Ruscelli* and *Lodovico Castelvetro*, whose styles he blames, not without reason; but his animosity against the Florentine Dialect was, in my opinion, a little absurd, and if he had studied it better, would have found it the most copious, significant, and harmonious of all the dialects of Italy.

**Della Istituzion morale**, di *Alessandro Piccolomini*, libri XII. *Moral Institution*, by *Alessandro Piccolomini*. In Venezia, per *Giordano Ziletti*, 1575, in quarto.

It appears to me, that this *Alessandro Piccolomini* made it a point to write all his books in his own native dialect, that is, the dialect of Siena: and if Siena had produced many writers like this, that city would be able to dispute the precedence in language with Florence.

**La Leonora**, Ragionamento di *Giuseppe Betussi*, sopra la vera Bellezza. *Leonora*, a Discourse by *Giuseppe Betussi*, on true Beauty. In Lucca, presso il *Busdrago*, 1557, in octavo.

*Giuseppe Betussi* of Bassano was also one of the assistants of *Giolito* the famous printer, and a corrector in his printing-office. But his writings are very indifferent as to language and style.

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Dialoghi di Lodovico ZUCCOLO. *Dialogues by Lodovico Zuccolo.* In Venezia, appresso Marco Ginammi, 1625, in quarto.

Lodovico Zuccolo of Imola was a good judge of poetry, and judiciously ridiculed, in another of his works, cardinal Claudio Tolomei, who wanted to abolish rhyme, and introduce hexameters and pentameters into our poetry.

Dell' Educazione Christiana de Figliuoli, di Silvio ANTONIANO. *On the Christian Education of Children, by Silvio Antoniano.* In Verona, per Bastian delle Donne, 1584, in quarto.

*Antoniano* writ this work by the command of St. Charles Borromeo, whose Latin Secretary he was at that time. His learning and piety procured *Antoniano* the cardinalship. Castelvetro calls him *Un miracoloso mostro di natura; A wonderful monster of nature;* and speaking of him when he was but a youth, says, that *Antoniano* *sprovvedutamente in così tenera età fa versi, molti in numero e rari in bontà, di qualunque materia gli sia proposta;* that is, *Antoniano sings many good verses extempore on any subject proposed to him, though he is so very young.*

Dialogo del Matrimonio e della Vita Vedovile, di Bernardo TROTTI. *A Dialogue on Matrimony and Widowhood, by Bernardo Trotti.* In Torino, presso il Bevilacqua, 1580, in quarto.

Della bella Donna, di Federico LUIGINI da Udine. *The handsome Woman, by Federico Luigini*

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*gini of Udine.* In Venezia, per Plinio Pietra-  
fanta, 1554, in octavo.

La Donna di Corte, di Lodovico DOMENICHI.

*The Courtly Lady, by Lodovico Domenichi.* In  
Lucca, presso il Busdrago, 1564, in quarto.

La nobilià della Donne, di Lodovico DOMENI-  
CHI. *The Nobility of Women, by Lodovico Dome-  
nichi.* In Vinegia, pel Giolito, 1554, in  
octavo.

Lodovico *Domenichi* of Piacenza was as volu-  
minous a writer as any in Italian; he was  
a very good scholar, and his stile is generally  
above mediocrity; but as he worked for bread,  
we must pardon many inaccuracies in his  
works.

Epistola della Vita che dee tenere una Donna ve-  
dova, di Giangiorgio TRISSINO. *An epistle  
on the Life to be lived by a Widow Lady, by Gian-  
giorgio Trissino*; of whom I shall speak, when I  
come to his epic Poem, entitled *Italia Liberata*.  
In Roma, per Lodovico Vicentino, 1524, in  
quarto.

Reggimento del Padre di Famiglia, di Francesco  
TOMMASI. *Rules to a Father of Children, by  
Francesco Tommasi.* In Firenze, per Giorgio  
Marescotti, 1580, in quarto.

De gli Ufici e Costumi de' Giovani, libri quattro, di  
Orazio LOMBARDELLI. *On the Duties and Man-  
ners of young Men, in four books, by Orazio Lom-  
bardelli.* In Firenze, presso il Marescotti 1585,  
in duodecimo.

Della

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Della Tranquillità dell' Animo, di Orazio LOMBARDELLI. *On the Tranquillity of the Mind, by Orazio Lombardelli.* In Siena, per Luca Bonetti, 1574, in quarto.

Della vera Tranquillità dell' Animo, opera d' Isabella SFORZA. *The true Tranquillity of the Mind, by Isabella Sforza.*

A very elegant and learned book, without intending a compliment to the Ladies.

Dialoghi dell' Amicizia, di Lionardo SALVIATI. *Dialogues on Friendship, by Lionardo Salviati.* In Firenze, per li Giunti, 1564, in octavo.

Salviati was a learned Florentine, and Academician della Crusca: he corrected the Decamerone of Boccaccio, of which correction I shall speak in its place. Many other things we have of him, all written with Tuscan elegance.

Ragionamento di Annibal GUASCO a Lavinia sua Figliuola, della Maniera del governarsi ella in Corte, andandovi per Dama. *A Discourse by Annibal Guasco to Lavinia his Daughter, on her Behaviour at Court.* In Torino, per li Bevilacqua.

Guasco was an inelegant (but well-meaning) writer, and humble imitator of Baldassar Castiglione.

Dell' Ingratitudine, Ragionamenti tre, di Giuseppe OROLOGI. *Three Discourses on Ingratitude, by Giuseppe Orologi.* In Vinegia, pel Giolito, 1562, in octavo.

L' Iris

L' Inganno, Dialogo, di Giuseppe OROLOGI.  
*Deceit, a Dialogue, by Giuseppe Orologi.* In  
Vinegia, pel Giolito, 1562, in octavo.

Della Cognizione di se stesso, dialoghi di Giam-  
battista MUZI. *The Knowledge of one's self,*  
*Dialogues by Giambattista Muzi.* In Firenze,  
per li Giunti, 1595, in quarto.

Del Bene, libri IV. di Sforza PALLAVICINO della  
Compagnia di Gesù (di poi Cardinale). *On Good,*  
*in four books, by Pallavicino a Jesuit (afterwards*  
*Cardinal).* In Roma, pel Corbellotti, 1644,  
in quarto.

This *Pallavicino* is the famous writer of the His-  
tory of the Council of Trent, opposed to that  
of *Frà Paolo Sarpi*.

I Dialoghi Morali, di Tòrquato TASSO. *Moral*  
*Dialogues, by &c.*

This is the famous author of the *Jerusalem*. His  
Dialogues are printed together with his other  
works, to be named in another place.

Trattato della Vita sobria, del Magnifico M. Luigi  
CORNARO, Nobile Veneziano. *A Treatise on*  
*Temperance, by, &c.* In Padova, per Grazioso  
Percacino, 1558, in quarto.

As famous a book as any in our language;  
there is a translation of it into English.

Discorsi Filosofici, di Pompeo DELLA BARBA.  
*Philosophical Discourses, by, &c.* In Venezia,  
per Giammaria Bonelli, 1553, in octavo.

Pompeo della Barba of Pescia, was a physician  
to Pope Pius IV. he had a younger brother

D

called

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called *Simone*, a man distinguished as well as he for his great learning.

Prudentissimi e gravi Documenti circa la Elezione della Moglie, di Francesco BARBARO, tradotti dal Latino da Alberto LOLLIO. In Venezia, per il Giolito, 1548, in octavo.

Alberto *Lollio* having lived many years in Ferrara, intitled himself *Gentiluomo Ferrarese*, tho' he was born and bred at Florence. Few of our writers surpass him in elegance.

Memoriale alle Maritate, di Gio. LEONARDI. In Napoli, 1593, in duodecimo.

This book I have not seen, but I register it here, because by its title it looks as if it were a moral one:

Gio. Lodovico VIVES da Valenza, dell' Ufficio del Marito verso la Moglie, dell' istituzione della Vedova Cristiana, Vergine, Maritata, e Vedova, e dell' ammaestrare i Fanciulli nell' Arti liberali. In Milano, presso Gio. Antonio degli Antoni, 1561, in octavo. Translator unknown.



Libri di Filosofia Morale volgarizzati.

*Books of Moral Philosophy, translated into Italian.*

**L'** *Etica* d' ARISTOTILE, ridotta in compendio da Brunetto LATINI. *Aristotle's Ethics, abridged by &c.* In Lione, per Giovanni de Turnes, 1568, in quarto.

This *Latini* was the famous master of *Dante*, who, in his poem, describing hell, ungratefully sinks poor *Brunetto* into the most disgraceful place of it, without letting us know, why?

**A**mmaestramenti degli Antichi volgarizzati da BARTOLOMMEO di S. Concordio. *Precepts of the Ancients, translated into Italian by &c.* In Firenze, appresso Domenico Maria Manni, in quarto, with the Latin opposite; and in Trevigi, per Evangelista Deuchino, 1601, in octavo, with the Latin aside, in which tongue *Frate Bartolomeo* first writ it, and then translated into pure Tuscan.

**L'** *Etica* d' ARISTOTELE, tradotta in volgar Fiorentino da Bernardo SEGNI. *Aristotle's Ethics, translated into Florentine Dialect by &c.* In Firenze, per Lorenzo Torrentino, 1550, in quarto.

This is a very elegant book, but I know nothing of the translator, except that, he was a Florentine.

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I Caratteri Morali di TEOFRASTO, interpretati per Anfaldo CEBÀ. *Theophrastus's Characters, translated by &c.* In Genova, per Giuseppe Pavoni, 1620, in quarto.

*Ansaldo Ceba* was of Genoa, and a man of great learning as well as an elegant poet, both Latin and Italian. I shall register some others of his works in other places.

L'Arte di Corregger la vita umana, scritta da EPITTETO Filosofo, commentata da SIMPLICIO, e tradotta da Matteo FRANCESCHI Veneziano. *The Art of correcting human Life, written by Epictetus a Philosopher, commented by Simplicius, and translated by &c.* In Venezia, per Francesco Ziletti, 1583, in ottavo.

La Morale Filosofia di EPITTETO e di ARISTOTELE, con PLUTARCO dell' Amor de' Genitori verso i Figliuoli, di Greco ridotta in volgare da Giulio BALLINO. *The Moral Philosophy of Epictetus and Aristotle, with Plutarch on the Love of Parents to Children, translated by &c.* In Venezia, pel Valvassori, 1565, in ottavo.

Commento di JEROCLE Filosofo sopra i versi di PITAGORA, detti d'oro, volgarmente tradotti da Dardi BEMBO. *A Commentary by Hierocles, the Philosopher, on Pythagoras's Golden Verses, translated by &c.* In Venezia, per Barrezzo Barezzi, 1604, in quarto.

Opere Morali di SENOFONTE, tradotte da Lodovico DOMENICHI. *Xenophon's Moral Works, by &c.* In Vinegia, presso il Giolito, 1547, in ottavo.

Opere

Opere Morali di PLUTARCO tradotte da LODOVICO DOMENICHI. *Plutarch's Moral Works, by &c.* In Lucca, per Vincenzio Busdrago, 1560, in ottavo.

Opuscoli Morali di PLUTARCO, tradotti in volgare da Marcantonio GANDINI. *Plutarch's Moral Works, translated by &c.* In Venezia, per Fioravante Prati, 1614, Tom. II. in ottavo.

Apottemmi di PLUTARCO, tradotti in Lingua Toscana da Giambernardo GUALANDI. *Plutarch's Apophthegms, translated by &c.* In Venezia, presso il Giolito, 1567, in quarto.

Apottemmi, raccolti da ERASMO e tradotti da FAUSTO di Longiano. *Apophthegms, collected by Erasmus, and translated by &c.* In Venezia, presso il Valgrisi, 1546, in ottavo.

Le Tusculane di M. T. CICERONE, recate in Italiano. *Cicero's Tusculan Questions.* Translator unknown; but a good translation this is. In Vinegia, per Vincenzio Valgrisi, 1544, in ottavo.

Le Opere Morali di M. T. CICERONE, cioè gli Uffici, i Dialoghi, i Paradoffi, e il Sogno di Scipione, tradotti da Federigo VENDRAMINO nobile Viniziano, e corretti da Lodovico DOLCE. *Cicero's Moral Works; that is, The Offices, the Dialogues, the Paradoxes, and the Dream of Scipio, translated by Federigo Vendramino a Venetian Nobleman, and corrected by Lodovico Dolce.* In Vinegia, presso il Giolito, 1564, in ottavo. This is the fifth edition.



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Il Lelio, Dialogo di Cicerone dell' Amicizia, tradotto in Lingua Toscana da Orazio CARDANETO. *Lelius, a Dialogue of Cicero on Friendship, translated by &c.* In Fiorenza, per Lorenzo Torrentino, 1560, in quarto.

Seneca de' Benefici, tradotto in volgar Fiorentino da Benedetto VARCHI. *Seneca on Benefits, translated by &c.* In Fiorenza, per il Torrentino, 1554, in quarto.

BOEZIO SEVERINO della Consolazione della Filosofia, tradotto di Lingua Latina in volgar Fiorentino da Benedetto VARCHI. *Boetius Severinus on the Consolation of Philosophy, translated by &c.* with notes by Benedetto Tiri. In Firenze, per Giorgio Marescotti, 1583, in duodecimo.

Of *Varchi* I shall have occasion to speak in another place.

The same book was also translated by Anselmo TANZO, printed in Venice by Nicolini, 1527, in octavo; by Tomaso TAMBURINI, printed in Palermo by Giuseppe Biagni, 1657, in duodecimo; and by Maestro ALBERTO, in Firenze appresso Domenico Maria Manni, 1735, in quarto. This last, by ALBERTO, is the more pleasing to read. It is remarkable, that *Alberto* translated it while he was in prison in Venice.



Filosofia Civile e Politica. *Civil Philosophy  
and Politicks.*

**L**IBRO della Vita Civile da Matteo PALMIERI  
Cittadino Fiorentino. *A Book on Civil Life,*  
*by &c.* In Firenze, per li Eredi di Filippo di  
Giunta, 1529, in octavo.

Giambattista Gelli tells us, that *Matteo Palmieri*  
of Florence, a philosopher and poet, writ an  
epick poem that was never printed, because the  
author somewhere in it advanced this heretical  
opinion, that our souls were angels; which  
was also the opinion of Origenes, Lactantius  
Firmianus, and others.

Vita Civile, di Paolo Mattia DORIA. *On Civil  
Life, by &c.* Augusta, (a false date, the book  
was printed in Naples) 1710, in quarto.

La Civil Conversazione di Stefano GUAZZO Gen-  
tiluomo di Casale di Monferrato. *On Civil  
Conversation, by &c.* In Venezia, per Alto-  
bello Salicato, 1574, in quarto.

Dialoghi piacevoli di Stefano GUAZZO. *Familiar  
Dialogues, by &c.* In Venezia, per Antonio  
Bertano, 1586, in quarto.

The two above books of *Guazzo* are not very  
pleasing to me, because his stile and language  
are much neglected, as I have already observed.

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Il Galateo di Monsignor Giovanni DELLA CASA.  
*Galateo, by &c.* In Roma, per Valerio Dorico, 1560, in ottavo.

This little treatise is looked upon by many Italians as the most elegant thing, as to stile, that we have in our language; at least it is the most elaborated. *Casa* was one of our greatest writers in the sixteenth century; but of him in another place.

Trattato degli Uffici comuni fra gli Amici superiori ed inferiori, di Monsignor Giovanni DELLA CASA.  
*A Treatise on the common Duties between superior and inferior Friends, by &c.* In Milano, per Giovan Antonio degli Antoni, 1368, in ottavo.

Il Libro del Cortegiano del Conte Baldesar CASTIGLIONE. *The Courtier, by &c.* In Venezia, nelle Case d' Aldo Romano e d' Andrea d' Afolo suo suocero nell' Anno 1528, in folio.

Few books made so much noise as this when it was first published; now it is much praised, and little read.

Della Politica, ovvero Scienza Civile, secondo la Dottrina d' Aristotile, Libri VIII. di Felice FIGLIUCCI, scritti in modo di Dialogo. *On Politicks, or Civil Science, according to the Doctrine of Aristotle, in 8 Books, by &c.* In Venezia, per Giambattista Somasco, 1583, in quarto.

Lo Stato delle Repubbliche secondo la mente d' Aristotile con Esempi moderni, &c. di Nicolò VITO DE' GOZZI Raguseo. *The State of Republicks,*

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*publicks, according to the Opinion of Aristotle, with modern Examples, &c. by &c.* In Venezia, presso Aldo, 1591, in quarto.

Dodici Libri del Governo di Stato, di Ciro SPONTONE. *Twelve Books on Government, by &c.* In Verona, per Angiolo Tamo, 1600, in quarto.

Della Ragion di Stato di Federigo BUONAVENTURA. *On the Reason of State, by &c.* In Urbino, per Alessandro Corvino, 1623, in quarto.

Del Governo de' Regni e delle Repubbliche di Francesco SANSOVINO. *On the Government of Kingdoms and Commonwealths, by &c.* In Venezia, presso il Sanfovino, 1561.

L' Istituzione del Figliuolo d' un Principe da X. anni fino a quelli della Discrezione, del FAUSTO da Longiano. *The Institution of a Prince's Son from ten Years to the Age of Discretion, by &c.* In Vinegia, 1542, in ottavo, without Printer's Name.

*Fausto da Longiano* was one of the greatest Latin scholars we ever had, and his Italian writings are still in reputation, though many of his contemporaries, and even subsequent writers treated him with contempt.

Considerazioni politiche e morali di Lodovico ZUCCOLI. *Political and moral Considerations, by &c.* In Venezia, per Mario Ginami, 1561, in quarto.

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Il Principe, di Giambattista PIGNA. *The Prince, by &c.* In Venezia, per Francesco Sanfovino, 1561, in quarto.

*Pigna* was one of the many learned courtiers of Alfonso d' Este II. duke of Ferrara. He was the disciple of *Giraldi Cinzio*, but in Italian he writ better than his master.

Il Cittadino di Republica, di Ansaldo CESA. *The Citizen of a Republick, by &c.* In Genova, per Giuseppe Pavoni, 1618, in folio.

Considerazioni Civili sopra l'Istoria di Francesco GUICCIARDINI e di Altri Istorigi, trattate per modo di discorso da REMIGIO Fiorentino con CXLV. avvertimenti di Francesco GUICCIARDINI. *Political Considerations on the Histories of Guicciardini and others, treated by way of discourse, by Remigio Fiorentino, with CXLV Advices, by Francis Guicciardini.* In Venezia, per Damian Zenato, 1582, in quarto.

Considerazioni di Giambattista LEONI sopra l'Istoria d'Italia di Francesco GUICCIARDINI. In Venezia, per Giambattista Ciotti, 1599, in quarto.

Aforismi Politici cavati dall'Istoria d'Italia di M. Francesco GUICCIARDINI, da Girolamo CANNINI d' Anghiari. In Venezia, presso Antonio Pinelli, 1625, in duodecimo.

Configli e Avvertimenti di Francesco GUICCIARDINI in materia di Republica. In Parigi, per Federigo Morello, 1576, in quarto.

Avver-

**Avvertimenti dell' Istoria del GUICCIARDINI,**  
scritti dal Cavalier Ciro SPONTONE. In Ber-  
gamo, per Comino Ventura, 1608, in  
quarto.

**Della Perfezione della Vita Politica di Paolo**  
**PARUTA** Cavaliere e Procuratore di San Marco.  
In Venezia, per Domenico Nicolini, 1579,  
in folio.

**Discorsi politici, con un Soliloquio nel fine, in cui**  
**l' Autore fa l' esame di tutto il Corso della sua**  
**Vita ; di Paolo PARUTA.** In Venezia, pel Ni-  
colini, 1599, in quarto.

The soliloquy at the end of this book of *Pa-  
ruta* shews him a better Christian than the ge-  
nerality of Politicians are.

**Libro della Repubblica de' Veneziani composta,**  
per Donato GIANNOTTI. In Roma, per An-  
tonio Blado, 1549, in quarto.

**Discorsi di Guerra di Ascanio CENTORIO DEGLI**  
**ORTENSI.** In Vinegia, presso il Giolito, 1558,  
1559, 1560, in five vol. quarto.

**Discorsi di Monsignor Vincenzio BORGHINI.** In  
Fiorenza, presso i Giunti, 1584 and 1585, in  
two vol. quarto.

**Discorsi di Nicolò MACCHIAVELLI sopra le Deche**  
**di Tito Livio,**

**Il Principe, di Nicolò MACCHIAVELLI.**

Both these political treatises are printed with  
his works mentioned elsewhere.

This book, entitled, *The Prince*, is not only  
the wickedest work of this writer, but the book

that

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that has caused more mischief in Europe, than any extant. I am used to call it, *The Bible of the Tyrants*. Yet this author, who was so great an admirer and panegyrist of the most violent and arbitrary rogues of every age, was himself a very honest goodnatured man, if the account sent to us by his contemporaries may be credited; nor does it even appear by any of his writings, he was that unbeliever and sanguinary man that he strives to make his reader. This inconsistency, in his different characters of man and writer, did not escape *Wiquefort*, the author of the *Ambassador*, who therefore says, that he thinks *Machiavelli's Prince* was rather intended as a satire on, than a lecture to, Sovereigns and Politicians.

It may not be amiss to inform the foreigners, that the Academicians *della Crusca*, quoting his works in their Dictionary, and many other Italian writers never call him *Macchiavelli*, but *Il Segretario Fiorentino*. The reason is, because *Macchiavelli's* works are prohibited.

Gasparo CONTARINI, de' Magistrati e della Repubblica Veneta, (translated from the Latin.) In Venezia, 1563, in octavo.

Discorso Aristocratico sopra il Governo de' Veneziani. In Venezia, 1670, in duodecimo; (a false date) it was printed in Germany.

Opinione di Paolo SARPI, come debba governarsi la Repubblica Veneta. In Venezia, 1681, in duodecimo.

This

This is the famous *Fra Paolo*, author of the *History of the Council of Trent*.

**Squittinio della Libertà Veneta.** In Mirandola, 1612, in quarto.

The author of this book is thought to be the marquis of **BEDEMAR**, ambassador from Spain to Venice, who conducted the famous conspiracy against the Venetians.

**Bernardo TREVISAN**; trattato della Laguna di Venezia. In Venezia, 1515, in quarto.

**Trattato dell' Interdetto di Paolo V. e la Rep: di Venezia.** In Venezia, 1606, in quarto.

**Fra PAOLO.** Considerazioni sopra le Censure di Paolo V. In Venezia, 1606, in quarto.

**Fra PAOLO.** Apologia per le Opposizioni fatte dal Cardinal **BELLARMINO** alli trattati di Gio. **GERSONE** sopra la validità delle Scomuniche. In Venezia, 1606, in quarto.

It would be endless to register here all the political books generally filled with unchristian virulence, printed on the occasion of the disputes between the Pope Paul V. and the Republick of Venice. Every body knows, that the great champion of the Republick against the Pope was the above-named *Fra Paolo Sarpi*, a Servite monk, whose name is in the greatest veneration among the Venetians, and whose political maxims are still strictly followed by those wise Senators. Yet the respect I have for his learning will not permit me to pass over his language



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guage and stile, which are so bad, that I could never read any of his books.

Discorsi del Conte Annibale ROMEI Gentiluomo Ferrarese. *Discourses, by &c.* In Venezia, per Francesco Ziletti, 1585, in quarto.

*Tasso*, in one of his dialogues, praises much this Count *Annibal Romei*.

Opere Cavalleresche di Francesco BIRAGO. *Knighly Works, by &c.* In Bologna, per Giuseppe Longhi, 1686, in quarto.

Il Duello di Giambattista PIGNA. *On Duelling, by &c.* In Venezia, per Vincenzo Valgrisi, 1554, in quarto.

*Pigna* was disciple, and afterwards rival and enemy, of *Giraldi Cintio*, who charged him with plagiarism from the works of his own master; others accuse him of the same crime from others.

His manner of writing is very pleasing to me, and he was a man of extensive and curious knowledge.

Il Duello di Dario ATTENDOLO. *On Duelling, by &c.* In Vinegia, pel Giolito, 1565.

*Attendolo* was an honest lawyer, a gallant soldier, and a tolerable poet too, by what appears from a few verses still remaining of him.

Il Duello di FAUSTO da Longiano. *On Duelling, by &c.* In Venezia, per Vincenzo Valgrisi, 1552, in octavo.

Il Duello del Muzio Giustinopolitano. *On Duelling, by &c.* In Vinegia, pel Giolito, 1558, in octavo.

Dell'

Dell' Ingiustizia del Duello e di Coloro che lo permettono, di Giambattista Susio. *On the Injustice of Duelling, and those that permit it, by &c.* In Vinegia, pel Giolito, 1555, in quarto.

These books, for and against duelling, were once in great repute among us, because duelling was then as fashionable in Italy as in France before Lewis XIV. but now they are almost entirely forgot, as they deserve.

*Susio* of Mirandola was much considered in his time for his sharp debates with *Muzio* on duelling.

Contra l' Ufo del Duello, per Antonio MASSA. *Against the Custom of Duelling, by &c.* In Veneztia, pel Tramezzino, 1555, in octavo.

Discorsi della Precedenza de' Principi e della Milizia, di Sperone SPERONI. *Discourses on the Precedency of Princes and on Soldiery, by &c.* In Venezia, per Giovanni Alberti, 1598, in quarto.

*Speroni*, born of a noble family of Padua, was so much esteemed by his countrymen, (says *Moreri* in his dictionary) *qu' ils lui donnoient le nom d' Aristotele, d' Homère, et de Demosthène.* He was really a man of immense learning, and one of the greatest scholars that ever came out of the famous and ancient University of Padua. *Tasso* professed a great esteem and friendship for him; and there is scarce a learned man of that age but praises *Speroni*. The Academicians  
della

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*della Crusca* have adopted his Italian writings as genuine Italian, and his works have been nobly reprinted all together, in Venezia appresso Domenico Occhi, 1740, in five volumes, in quarto. Shall I dare after this, to tax his stile of patavinity, dispraise his *Dialogo d' Amore*, and show the least contempt for his Italian poetry?

Il Messaggero, Dialogo di Torquato Tasso. *The Publick Messenger, a Dialogue, by &c.* In Venezia, per Bernardo Giunti, 1582, in quarto. This, and some other of *Tasso's* works, show that he was not only the greatest poet, but the man of the most extensive knowledge of his time in Italy.



Filosoſi Naturali. *Natural Philoſophers.*

**H**IERONYMI MANFREDI: Liber de Homine et conſervatione Sanitatis: *A Book on Man and on the Preſervation of Health, by &c.* Bononiæ, per Ugonem Rugerium et Dominum Bertochium, 1474, in folio.

Hieronymi MANFREDI Medici et Aſtrologi Bononiensis, Tractatus de Peſtilentia. *A Treatiſe on Plague, by &c.* Bononiæ, 1478, in folio: Though theſe two books have Latin titles, yet they are in Italian.

Giovanni MESUE delle Medicine ſemplici. *On ſimple Medicines, by &c.* 1475, in folio. Tranſlator unknown.

Theſaurus Pauperum. Libro compilato e fatto per Maeſtro Pietro SPANO. *The Poor's Treafure: A Book compiled and made by &c.* In Venezia, per Gio. Ragazzo e Gio. Maria Compagni, 1494, in quarto.

The above books, venerable for their antiquity, I did not chuſe to leave out, though I know nothing of their authors.

Diſcorſi di Pier Andrea MATTEOLO ne' Libri VI. di Dioſcoride della Materia Medicinale. *Diſcourſes, by &c. on the fix Books of Dioſcorides, on the Materia Medica.* In Venezia, per il Valgrifi, 1568. in two vol. folio, and appreſſo Bartolomeo degli Alberti, 1604, two vol. folio, with cuts. *Matteolo* was a famous botaniſt.

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Il Ricettario Medicinale necessario a tutti i Medici e Speciali. *The Medicinal Treasury of Recipes, necessary for all Physicians and Apothecaries.* In Firenze, per i Giunti, 1567, in folio. *Author unknown.*

Del Governo della Peste, trattato di Lodovico Antonio MURATORI. *On the Cure of the Plague, by &c.* In Modena, pel Soliani, 1714, in ottavo.

*Muratori*, librarian to the duke of Modena, died a few years ago. His name is known throughout all Europe for his many works, and particularly for his historical. Few people have been more learned than he, and none perhaps so laborious.

Trattato sopra il male delle Petecchie, Peste, &c. di Giorgio RIVETTI. *A Treatise on the Evil of the Spotted Fever, Plague, &c. by &c.* In Bologna, per lo Benacci, 1542, in ottavo.

Trattato del Legno fossile nuovamente scoperto, nel quale brevemente s' accenna la varia e mutabil natura di detto Legno, &c. di Francesco STELLUTI. *A Treatise on fossile Wood newly discovered, in which its varying and changeable Nature is shortly touched upon, &c. by &c.* In Roma, 1637, in folio.

*Stelluti* was of Fabbriano, and professed physick in Rome with great reputation towards the beginning of the seventeenth century.

Discorso della Natura del Vino, di Paolo MINI. *A Discourse on the Nature of Wine, by &c.* In Firenze, per Giorgio Marescotti, 1596, in ottavo. *Mini*

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*Mini* was of Florence; he professed physick and poetry.

Filosofia Naturale di Alessandro PICCOLOMINI. *Natural Philosophy, by &c.* In Venezia, per Francesco Franceschi, 1585, in quarto.

Della grandezza della Terra e dell' Acqua. *On the Amplitude of the Earth and of the Water, by the same Piccolomini.* In Venezia, per Girolamo Ziletti, 1558, in quarto.

*Piccolomini* was of Siena, of the family of Æneas Silvius, that was Pope under the name of Pius II. He did not only write with the greatest elegance in Italian, but was very learned in Greek, Latin, and Hebrew, and was well versed in divinity, jurisprudence, physick, philosophy, mathematicks, and poetry. In his youth, he had been too light and free in his morals, as well as his writings, but soon reformed, and became pious and charitable. I shall have occasion to name him in other places.

Della Natura delle Comete, di Alessandro MARCHETTI. *On the Nature of Comets, by &c.* In Firenze, alla Condotta, 1684, in quarto.

This *Marchetti* was the translator of Lucretius, of which performance I shall speak in its place, and say something of him.

Trattato delle Meteore, di Francesco DE' VIERI. *A Treatise on Meteors, by &c.* In Firenze, pel Marescotti, 1573, in octavo.

This *De Vieri* of Florence was nephew to another *Francesco de Vieri*, much renowned both

for their learning, and especially for their knowledge in the Greek tongue.

Penfieri Diverfi, di Aleffandro TASSONI. *Divers Thoughts, by &c.* In Venezia, 1646, in quarto. Of *Tassoni*, author of the celebrated poem, entitled, *La Secchia Rapita*, of which I shall speak when I come to it.

Dialogo di Galileo GALILEI sopra i due Maffini Siftemi del Mondo Tolemaico e Copernicano. *A Dialogue, by &c. on the two great Systems of the World, that of Ptolemy and of Copernicus.* In Firenze, per Giovan Battista Landini, 1632, in quarto.

This is the celebrated *Galileo*, who was in the inquisition for six years, and put to the torture, for saying, that *the earth moved*. The moment he was set at liberty, he looked up to the sky and down to the ground, and, stamping with his foot, in a contemplative mood, said, *Eppur si move*; that is, *still it moves*, meaning the earth. I will not omit to inform the reader, that *Galileo* was a poet, and what is more surprising, *a burlesque and easy poet*, a qualification not easily met in a profound mathematician, as he certainly was. We have an excellent letter of him to one *Rinuccini*, in which, making a comparison between *Ariosto* and *Tasso*, he gives his vote for *Ariosto*; yet he does it with modesty, far from putting on that petulant air of decision, peculiar to the French writers; such as *Boileau*, *Bouhours*, and *Voltaire*, who,

with little or no knowledge of our language and poetry, do not only give *Tasso* the preference on *Ariosto*, but treat them with contempt, as if they were *Pradons* or *Boursaults*, and as if they had a larger share of wit and knowledge than all the Italians together.

*Galileo's* works are written in very pure language, and have a place in the Dictionary della Crusca. The best edition of them is that of Padua, 1744, four vol. in quarto.

Saggi di Naturali Esperienze fatte nell' Accademia del Cimento descritte dal Segretario di essa Accademia. *Essays of Natural Experiments made in the Accademy del Cimento, described by the Secretary of the same Accademy*; that is, Count LORENZO MAGALOTTI. In Firenze, per Giuseppe Cocchini, 1691, in folio, with figures.

Esperienze intorno alla Generazione degli Insetti, fatte da Francesco REDI. *Experiments on the Generation of Insects, made by &c.* In Firenze, all' insegna della Stella, 1668, in quarto.

Esperienze intorno a diverse Cose Naturali, e particolarmente quelle che ci son portate dall' Indie, del REDI. *Experiments on divers Natural Things, and particularly those that are brought to us from the Indies, by &c.* In Firenze, all' Insegna della Nave, 1671, in quarto.

Osservazioni intorno agli Animal viventi che si trovano negli Animal viventi, del REDI. *Observations on those living Animals that are found in*



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*living Animals, by &c.* In Firenze, per Pier Martini, 1684, in quarto.

Offervazioni intorno alle Vipere del REDI. *Observations on Vipers, by &c.* In Firenze, all' Insegna della Stella, 1664, in quarto.

Lettera del REDI sopra alcune opposizioni fatte intorno alle sue Offervazioni intorno alle Vipere. *A Letter of (the same) Redi on some Oppositions made to his Observations on Vipers.* In Firenze, 1670, in quarto.

*Redi was the first destroyer of the old opinion of equivocal generation; and as good a poet as a philosopher.*

Pareri di LIONARDO da Capoa, diviso in otto Ragionamenti ne' quali partitamente trattandosi l' Origine e l' Progresso della Medicina, chiaramente l' Incertezza della medesima si fa manifesta. *Lionardo da Capua's Opinions, divided into eight Discourses, wherein, examining the Origin and Progress of Physick, its Uncertainty is clearly demonstrated.* In Napoli, per Jacopo Raillard, 1689, in quarto.

Lezioni di LIONARDO di Capoa. *Lectures, by &c.* In Napoli, per Salvador Castaldo, 1683, in quarto.

*Lionardo was a physician very famous in his time.*

Del Ghiaccio e della Coagulazione, Trattati del Padre Daniello BARTOLI Gesuita. *On Ice and Coagulation, Treatises by &c.* In Roma, per Jo Varese, 1681, in quarto.

This

This Jesuit was of Ferrara. The lovers of the Italian language are obliged to him for the labour he bestowed in illustrating it in many of his works. The above philosophical treatise is a very well written thing.

Le dodici Pietre preziose, di Andrea BACCI. *On the twelve precious Stones, by &c.* In Roma, 1581, in quarto.

This is a very curious book, but I know nothing of its author.

Offervazioni sulle Chiocciole, con 450 figure di Testacei diversi, del Padre Filippo BONANI. *Observations on Shells, with 450 figures of testaceous Bodies, by &c.* In Roma, 1681, 2 vol. in quarto.

L'Arte Vetraria, di Antonio NERI Fiorentino. *The Art of Glass-making, by &c.* In Firenze, per i Giunti, 1612, in quarto.

This is a book of reputation, and very scarce. It has been printed in English.

I Semplici, di Luigi ANGUILLARA. *The Simples, by &c.* In Vinegia, per Vincenzo Valgrisi, 1561, in octavo.

This *Anguillara* was the first botanist that was entrusted with the care of the garden of simples at Padua, established in the year 1546, for the use of that university.

Trattato della Neve e del ber fresco, di Giambattista SCARAMPO. *A Treatise on Snow and cold drinking, by &c.* In Fiorenze, pel Sermatelli, 1574, in quarto.

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Del ber caldo costumato dagli antichi Romani, di Antonio PERSIO. *On hot drinking, used by the ancient Romans, by &c.* In Venezia, per Giambattista Ciotti, 1593, in octavo.

*Zeno* laments much the loss of an Italian vocabulary that this *Persio* had compiled, in which he intended to point out the conformity of the Greek, Latin, and Italian idioms. The manuscript, left imperfect by the death of the author, was lost by some ignorant heir,



Poeti Epici. *Epick Poets.*

**L**A Divina Commedia di DANTE. *The Divine Comedy of Dante.* Per Joan Numeister, 1472, in folio; and in Mantua, per Giorgio e Paolo Tedeschi, 1472, in folio. One of these two editions was the first of this poem.

It would take up too much room to enumerate all the good editions of *Dante's* famous poem, but if I may recommend one to an Englishman it is that of Giambattista Pasquali, printed in Venice, in 3 volumes, octavo, with short notes. There is so much to be said about *Dante*, that I know not how to begin without running into too great a length for this place; therefore I refer the reader to an English dissertation on the Italian poetry, printed by R. Doddsley, in which I have given his character and a specimen of his poetry. His commentators are Guido TERZAGO, Benvenuto REMBALDI, Jacopo LANA, Cristoforo LANDINO, Bernardino DANNIELLO, Alessandro VELLUTELLO, Lodovico DOLCE, and Bastiano DE' ROSSI.

Il Quadriregio, o Poema de' quattro Regni, di Monsignor Federigo FREZZI Vescovo di Foligno. *The Quadriregio, or the Poem of the four Kingdoms, by &c.* The first edition is in Perugia, per Maestro Stefano Arns, 1481, in folio; the best is in Foligno, per Pompeo Campana,

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Campana, 2 vol. in quarto. The first contains the Poem, the second is made up with notes, explanations, &c. This work, in my opinion, is little inferior to *Dante* himself.

Discorso in versi dalla Creazione del Mondo fino alla Venuta di Gesù Cristo. *A Discourse in Verses on the Creation of the World to the Coming of our Saviour*, by ANTONIO CORNAZANO, 1472, in quarto.

L' Orlando Innamorato di Matteo Maria BOJARDO, per Pellegrino Scandiano. *Orlando Enamoured*, by &c. The first edition was in Scandiano, per Pellegrino de' Pasquali, 1496:

L' Orlando Innamorato del BOJARDO, rifatto da Francesco BERNI. *The Orlando Enamoured*, by Bojardo, translated into better Italian by Francis Berni. The best edition, in Firenze, 1725, in quarto.

*Bojardo* was the greatest inventor that Italy ever produced; and if *Berni's Rifacimento* was not stained with many immoralities, it would be the most pleasing poetical thing in our language.

Il Filogine del BOJARDO, 1535, in ottavo. It is said, that there is a copy of this book in Westminster library, perhaps it is the only one extant.

Il Mambriano, Poema di Francesco CIECO da Ferrara. *Mambriano, a Poem*, by &c. Ferrarizæ, per Joannem Baciochum Mondenum, 1509, in quarto.

Apostolo

Apostolo ZENO, in his notes to FONTANINI's *Eloquenza Italiana*, registered six editions of this poem, and praises it much.

Il Morgante Maggiore, di Messer Luigi Pulci Fiorentino. *Morgante Maggiore*, by &c. The best edition, in Firenze, 1732. The first was made in Florence, in or before the year 1488. Many learned people are of opinion, that this poem was for the greatest part written by the famous POLITIAN, and that MARFILIUS FICINUS had some hand in it.

*Marfilius Ficinus* of Florence was born in the year 1433, applied himself particularly to the study of the Greek and Latin tongues, followed the Platonick sect, and translated into Latin the works of Plato, and of several great men who maintained the doctrines of that philosopher, as Plotinus, Jamblichus, Proclus, &c. We have the works of *Marfilius Ficinus* printed at Bale in 1561 and 1570, in 2 vol. folio.

Il Driadeo, compilato da Luca Pulci. *Driadeo*, by &c. In Firenze, per Francesco di Dino di Jacopo Fiorentino, 1489, in quarto. This poem is very scarce.

Il Ciriffo Calvaneo di Luca Pulci. *Ciriffo Calvaneo*, by &c. In Firenze, per i Giunti, 1572, in quarto. The author of these two poems was the brother of *Luigi Pulci*.

Amazonide, di Giovanni Boccaccio. *Amazonide*, by &c. In Ferrara, without date or printer's name.

*Boccaccio*

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*Boccaccio* is thought to be the inventor of the *Ottava Rima*; and this poem was the first that was written in that measure.

Poema della Teseide, di Giovanni BOCCACCIO.  
*A Poem, entitled Teseide, by &c.* In Ferrara, per Carneno Agostini, 1475, in folio.

Orlando Furioso, di Lodovico ARIOSTO. The most valued edition is that of Francesco Franceschi, 1584, in quarto, because of the cuts by Porro.

This poem is a continuation of BOJARDO's Orlando Innamorato, as *Virgil's* poem is of *Homer's*. The foreigners in general think TASSO's Jerusalem the best poem in our language; but the greatest part of the natives give the first place to the Orlando Furioso, and I think them in the right. The illustrators and commentators of *Ariosto* are numberless; the principal ones are, Simone FARNARI, Lodovico DOLCE, Giovanni ORLANDI, Giuseppe MALATESTA, Girolamo RUSCELLI, Orazio TOSCANELLA, Francesco GABURACCI, Gregorio CALOPRESE, and Laura TERRACINA.

L' Italia Liberata da Goti, di Giovangiorgio TRISSINO. *Italy delivered from the Goths, by &c.* In Roma, per Valerio e Luigi Dorici, 1547, in octavo.

This poem is in blank verse, which *Trissino* would fain have introduced instead of the *Terza Rima* of *Dante* or the *Ottava Rima* of *Boccaccio*; but few people did follow him, and judicious

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deicious Italians: shall never prefer his unharm-  
nious metre to the other two.

L' Amadigi, di Bernardo Tasso. In Venezia,  
per Gabriello Giolito, 1560, in quarto.

This poem is a free translation of a Spanish  
romance, entitled *Amadis*, so much esteemed  
by Henry the third king of France, that he  
placed it in his library between Plato and Aris-  
totle. *Bernardo* was father of *Torquato Tasso*.

Il Floridante. Poema non finito, di Bernardo  
Tasso. *Floridante, a Poem not finished, by &c.*  
In Bologna, 1587, in quarto.

Il Meschino, Poema, di Tullia d' ARAGONA.  
*Meschino, a Poem, by &c.* In Venezia, per i  
Sessa, 1560, in quarto.

This poem is a translation of an old Italian  
romance, entitled, *Il Guerino detto il Meschino*.  
Of *Tullia* I shall speak in another place.

Il Giron Cortese, di Luigi ALAMANNI. *Giron  
the courteous, by &c.* In Venezia, per Comin  
da Trino, 1549, in quarto.

L' Avarchide, di Luigi ALAMANNI. In Fi-  
renze, per Filippo Giunti, 1570, in quarto.  
*Alamanni* was one of our most elegant poets,  
but this *Avarchide* is not the most pleasing of his  
works.

L' Alamanna, di Anton Francesco OLIVIERO.  
In Venezia, per Vincenzo Valgrisi, 1567, in  
quarto. This poem is in blank verse.

La Gerusalemme liberata, di Torquato Tasso.  
*Jerusalem delivered, by &c.* The most valued  
edition



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edition of this poem is that of Genova, per Girolamo Bartoli, 1590, because of the cuts by Bernardo CASTELLO. There are two more valuable editions of it : one was made here in London ; the other in Venice, by Giambattista Albrizi ; both with noble cuts.

The great parts of Tasso raised him many enemies. Strange perversion in human nature ! The Academicians *della Crusca*, incensed at many people, who exalted him even above *Ariosto*, made him almost mad with their criticisms on his poem : to add to his vexation, one Camillo CAMILLI, thinking the Jerusalem not finished, scribbled five cantos as a continuation to it, which raised so much the hot temper of our poet, that he went to Venice with a resolution to fight this foolish continuator ; and, meeting him in St. Marco's square, challenged him. *Camilli*, knowing well that *Tasso* was the first swordsman of his age, refused the challenge, and was contented to be beaten most unmercifully by the poet. *Tasso* had forfeited his life by this violent proceeding in such a place, but the Venetian Senators pardoned him in consideration of his great merit. *Tasso*, when only sixteen years old, had printed another epick poem, entitled *Rinaldo*.

Astolfo boriofo, che siegue la morte, di Ruggiero.  
Poema, di Marco GUAZZO. *Astolfo the vain-glorious, a Sequel to the Death of Ruggiero. A Poem, by &c.* In Venezia, per Comin da Trino, 1549, in quarto. La

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La Continuazione di Orlando Furioso, con la morte di Ruggiero, di SIGISMONDO PAOLUCI. *Continuation of Orlando Furioso, with the Death of Ruggiero, by &c.* 1543, in quarto.

La Morte di Ruggiero di Giovanbattista PESCATORE. *The Death of Ruggiero, by &c.* In Venezia, per Comin da Trino, 1551, in quarto. Ariosto, besides his Orlando Furioso, writ five cantos of another poem, which he intended to entitle, *La Morte di Ruggiero. Ruggiero's Death.* These five cantos gave the hint to GUAZZO, PAOLUCCI, and PESCATORE above-named.

I tre primi Canti di Marfisa, di Pietro ARETINO. *The three first Cantos of Marfisa, by &c.* In Venezia, 1544, in octavo. Aretino was hindered by death from finishing this poem.

L' Imprese e Torniamenti con gl' illustri Fatà d' Arme di Primaleone figliuolo dell' invitto Imperatore Palmerino, ridotti in Ottava Rima, da Lodovico DOLCE. *The Enterprises and Turnaments with the illustrious Deeds in Arms of Primaleon, Son to the invincible Emperor Palmerino, translated into Ottava Rima, by &c.* In Venezia, per il Sessa, 1597. This is a free translation of a Spanish romance.

Innamoramento di Ruggeretto, Figlio di Ruggero Re de Bulgari, di PAMFILO RINALDINI. *The Falling in Love of Ruggeretto, Son of Ruggero King of the Bulgarians, by &c.* In Venezia, 1555, in quarto.

This

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This poem was also intended as a continuation of *Ariosto's Orlando Furioso*.

Il primo Libro di Sacripante, di Lodovico DOLCE. *The first Book of Sacripante, by &c.* In Venezia, 1536, in quarto.

The laborious *Dolce*, having observed, that *Ariosto*, in his *Orlando*, does not tell what became of the brave *Sacripante*, undertook to write this poem, which, by death, or some other accident, he did not finish.

La Vita di Giuseppe, descritta in Ottava Rima, da Messer Lodovico DOLCE. *Joseph's Life, described in Ottava Rima, by &c.* In Venezia, presso il Giolito, 1561, in quarto.

Le sei Giornate, di Sebastiano ERIZZO. *The six Days*, (that is, the Creation performed in six Days) *by &c.* In Venezia, per il Varisco, 1367, in quarto.

Le Lagrime di San Pietro, di Luigi TANSILLO. *St. Peter's Tears, by &c.* In Venezia, per Barezzo Barezzi, 1606, in quarto.

*Tansillo* is in great repute in Italy as a poet. Having written in his youth an obscene poem, he repented when he grew in years, and, to make amends for his error, writ this.

Le Sette Giornate del Mondo Creato, di Torquato TASSO. *The seven Days of the Creation, by &c.* In Viterbo, per Girolamo Discepoli, 1607, in octavo.

*Tasso* valued himself as much on this poem, as upon his *Jerusalem*; but, its being in blank verse,

verse, is an unanswerable proof against the opinion of *Trissino* and *Gravina*, and shows that an Italian poem will not do but in rhyme, since, notwithstanding its subject and harmonious verification, this poem had not by far the run that his Jerusalem had.

L' Adone, Poema del Cavaliere Giovan Battista MARINO. *Adonis, a Poem, by &c.* In Parigi, 1623, in folio. This edition has a preface in French by CHAPELAIN, the author of *La Pucelle*, so much ridiculed by *Boileau*.

This poem would cope with any one in our Italian, if MARINI had not run away with his overflowing imagination, and if his language was more correct.

L' Angeleida di Erasmo di VALVASONE. In Venezia, per Giovanbattista Somasco, 1590, in quarto.

Angelica Innamorata, di Vincenzo BRUGIANTINO. *Angelica Enamoured, by &c.* In Venezia, per il Marcolini, 1553, in quarto.

This poem also is one of the continuations to *Ariosto's Orlando*.

Le Vergini Prudenti, di D. Benedetto DELL' UVA. *The Prudent Virgins, by &c.* In Firenze, pel Sermatelli, 1587, in quarto.

Il Fido Amante, di Curzio GONZAGA. *The Faithful Lover, by &c.* In Mantova, 1582, in quarto.

La Croce Racquistata, Poema, di Francesco BRACCIOLINI. *The Cross Recovered, by &c.* In Venezia,

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Venezia, per Ciotti e Giunti, 1611, in quarto.

Il Costante, Poema, di Francesco BOLOGNETTI. *The Constant, a Poem, by &c.* In Venezia, pel Nicolini, 1565, in ottavo. This poem is not finished.

Il Boemondo, Poema, di Giovan Leone SEMPRONI d' Urbino. *Boemondo, a Poem, by &c.* In Bologna, per Carlo Zenero, 1651, in duodecimo.

La Conquista di Granata, di Girolamo GRAZIANI. *The Conquest of Granada, by &c.* Among the imitators of *Tasso*, *Semproni* and *Graziani* hold the first places.

L' Imperio Vendicato, di Antonio CARACCIO. *The Empire Revenged, by &c.* In Roma, per Nicolò Angelo Tinassi, 1690, in quarto.

L' Adamo del CAMPAILLA. *Adam, by &c.* This poem was first printed in Sicily, and lately at Milan; but I have forgot the dates. It is a philosophical poem much admired by the followers of the Cartesian system, who were very numerous when the author writ it.

Del Parto della Vergine, del SANAZZARO, tradotto da Giovan GIOLITO DE FERRARI. *The famous Latin Poem of Sanazzaro, entitled, De Partu Virginis.* In Venezia, presso i Gioliti, 1588, in quarto.

The Italians have a great number more of Epick poems. Some of them bear a very old date; as, *Il Drusian del Leone*, *Dama Rovenza del Martello*,

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*tello, Buovo d' Antona, Trabifonda, Paris e Vienna, La Rotta di Roncisvalle, &c.* Some others are less old; as, *Babilonia Distrutta, il Costantino, Bona espugnata, &c.* But, as they have not the sanction of the learned, and their editions are very scarce, I shall pass them over in silence, only adding, that an Englishman will have enough of our Epick poetry, if he does but make himself acquainted with *Dante, Bojardo, Pulci, Frezzi, Ariosto, Tasso, Lippi, and Tassoni,*



Poemi Epici Giocosi. *Burlesque Epick Poems.*

**L**A Guerra de' Mostri di Anton Francesco GRAZINI detto il LASCA. *The War of the Monsters, by Grazini, surnamed Lasca.* In Firenze, per Antonio Guiducci, 1612, in duodecimo. At the end there are, *La Nanea* and *la Gigantea*, short burlesque poems.

*La Secchia Rapita*, di Alessandro TASSONI. *The Rape of the Pail, by &c.* In Modena, per Bartolommeo Soliani, 1744, in quarto.

This is the best edition of this poem, which I could like better if it was all burlesque; but many cantos in it are as serious as *Tasso's*. The author was a man of wit and learning, and a great enemy to Petrarch and to the Academicians della Crusca, whom he criticised without mercy, despising their dictionary and their Florentine language; but had he studied to give harmony to his numbers as much as Petrarch did, and been so elegant as the generality of the Florentine writers are, his poem would be as much read as it is praised.

*L'Orlandino Pitocco*, di Teofilo FOLENGO. *Orlando, the Beggar, by &c.* In Venezia, per Gregorio de Gregori, 1526, in octavo.

This *Folengo* is the famous inventor of the Macaronick poetry, and the author of *Baldus*, an heroi-

heroicomical poem in Maccaronick verse; that is, in a kind of coarse Latin invented by himself, intermixed with a multitude of Tuscan, Lombard, and Venetian words latinized. He called such poetry *Maccaronica*, from *Maccheroni*, or *Maccheroni*, a coarse composition of flour and eggs, much in favour with our low people, especially in Lombardy, where they eat it boiled in water, and dressed with butter and Parmesan cheese. This poem, of which *Baldus* is the hero, he published under the name of *Merlinus Cocajus*; no body can understand it well that understands not the Mantuan Dialect.

Lo Scherno degli Dei, di Francesco BRACCIO-  
LINI. *The Gods ridiculed, by &c.* In Roma,  
presso il Mascardi, 1626, in duodecimo.

Il Malmantile racquistato, di Lorenzo LIPPI.  
*Malmantile re-conquered, by &c.* In Fiorenza,  
per Michele Nestenus, 1731, in quarto, with  
copious notes by Antonmaria BISCIONI and  
Antonmaria SALVINI. This poem is one of  
the best things we have in the language. The  
author was a painter of reputation.

L' Eneide travestita, di Giambattista LALLI. *The  
Æneid burlesqued, by &c.* In Roma, per Antonio  
Facciotti, 1633, in octavo.

La Franceide, di Giambattista LALLI. In Fo-  
ligno, per Agostino Alteri, 1629, in duo-  
decimo.

La Moscheide, di Giambattista LALLI. In Brac-  
ciano, per Andrea Fei.



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**Il Ricciardetto**, di Nicolò FORTEGUERRI. It was magnificently printed a few years ago in Venice, with the date of Paris, in folio, and it is in general esteem with the demi-connoisseurs. In my opinion the author had invention enough, but knew nothing of versification.

**Bertoldo, Bertoldino, e Gacafenno**. In Bologna and in Venezia, in quarto. This poem is divided into twenty cantos, written by twenty different poets, the greatest part of whom are still alive. The first and tenth cantos, by RIVA and FRUGONI, are the best in my opinion. It is a translation of an old Italian book, written by one Cesare Croce, much read by children. *Spagnoletto*, the famous painter of Bologna, made twenty drawings out of this simple tale of Croce, and these drawings gave the hint to our twenty poets, who writ the Cantos after the drawings.



Poetici Lirici, e di vario Genere.

*Lyrick Poets, and of various Kinds.*

**S**ONETTI, e Canzoni, di diversi antichi Autori Toscani, in X Libri. *Sonnets and Songs, by several old Tuscan Authors*; that is, by DANTE, CINO da Pistoja, Guido CAVALCANTI, another Dante, called DANTE DA MAJANO, GUITTONE d' Arezzo, and others. In Firenze, per gli Eredi di Filippo Giunta, 1527, in octavo.

Rime di Francesco PETRARCA. In Venezia, per Vindelino Spira, 1470, in folio, first printed edition. The editions of this poet are above two hundred. To an Englishman I would recommend a modern one, by Comino of Padua. This poet was so much respected, both for his Italian and Latin poetry, that a man having out of wantonness shot at his statue in Padua and broke its nose, the Venetians had him hanged. *Petrarch's* commentators are, Francis FILELFO, ANTONIO DA TEMPO, Girolamo ALESSANDRINO, Bernardo LICINIO, Marco POGGIO, Bernardo DA MONTE ALANO, Girolamo CENTONE, Sebastiano FAUSTO, Silvano DA VENAFRO, Aldo MANUZIO, Francesco ALUNNO, Bernardino DANIELLO, Francesco SANSOVINO, Lodovico DOLCE, Alessandro VELLUTELLO, Gianandrea GESUALDO, Girolamo RUSCELLI,

Pietro BEMBO, Lodovico CASTELVETRO, Alessandro TASSONI, Girolamo MUZIO, Lodovico Antonio MURATORI, and some others. I must tell the reader that by the word *Rime*, *Petrarch* meant *Lyrick poetry*, and gave the title of *Rime* to his poems out of modesty, seeming to him that *Lyrick poetry* or *Lyrick poems* was too much for his compositions in a language, which, in his time, was simply called the vulgar language. His poetical successors adopted the word in the same signification.

*Rime* da CINO di Pistoja. In Roma, 1559, in duodecimó. An excellent old poet.

*Rime* di BONACCORSO da Montemagno. In Roma, 1559, in duodecimo.

*Rime* di Giusto DE' CONTI. In Firenze, da Giacomo Guiducci, 1715, in duodecimo, with notes by Antonmaria Salvini.

Li Cantici del Beato JACOPONE da Todi. In Roma, presso Ipolito Salviano, 1558, in quarto: The above four poets were eminent in their way. Sweetness and simplicity characterise their verses.

Sonetti e Canzoni, di Matteo Maria BOJARDO. In Reggio, 1499, in octavo.

These poems do not seem to be written with the same pen that writ the noble poem, entitled *Orlando Innamorato*.

Poesie di Luca PULCI. In Firenze, 1488, in quarto.

Rime e Prose, di Antonio MINTURNO. In Venezia, per Francesco Rampazzetto, 1559, in octavo.

Opere di Serafino ACQUILANO. In Firenze, per i Giunti, 1516, in octavo.

The numerous editions of *Acquilano's* verses are a convincing proof that they were in great esteem in his time; and he had really a poetical genius, but his neglect of stile has at last ruined his reputation, and almost thrown his name into obliuion. He was a knight of the Jerusalemitan order, of the *Cimino's* family of *Aquila*, as appears by an ancient edition of his works. He died in Rome, and was buried in the church of *Santa Maria del Popolo*; and upon his tomb was engraven this epitaph, written by *Bernardo Accolti*, commonly called *L' Unico Aretino*;

*Quì giace Serafin : partirti or puoi ;  
Sol d' aver visto il sasso che lo ferra  
Assai sei debitore agli occhi tuoi.*

Rime e Prose, di Gabriel ZINANO. In Reggio, appresso Herculiano Bartoli, without date.

*Zinano*, descended from an ancient family of *Ravenna*, besides his Lyrick verses, writ also an Epick poem, entitled *Eracleide*, printed in Venezia, presso il Deuchino, 1623, in quarto. At the end of this poem he published several *Oppositions*, as he calls them, to *Tasso's Jerusalem*, by an unknown author (*Incerto Autore*,) with *Answers* to them, by *Vincenzo Antonio Sorella*,

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*Sorella*, a name of an author forged by himself. The end of these *Oppositions* and *Answers* was to lower *Tasso*, and exalt himself; but he was laughed at then, and is almost forgot now.

**Rime**, di Bernardino PONCHINI. In Venezia, appresso Giambattista Somasco, 1565, in octavo.

**Rime Platoniche**, di Celso CITTADINI. In Venezia, 1585, in duodecimo.

*Cittadini* was born in Rome, and died at Florence, 1622, aged 74. We have of him some few tolerably good things, especially his grammatical observations on the Italian language; and in the above Lyrick poems there is exactness of language and some thinking.

**Rime Spirituali**, di Gabriel FIAMMA. In Venezia, 1573, in octavo.

*Fiamma*, in the dedicatory letter to the *spiritual Rhimes*, says a very remarkable thing; it is, that the person, who first writ well in Italian verses on *spiritual subjects*, was the poetess *Vittonia Colonna*:

**Poesie Volgari**, di Lorenzo DE' MEDICI. In Venezia, presso Aldo, 1554, in octavo.

To the father of this *De Medici*, the Learned are more obliged, than perhaps to any other man in the world. After the fall of the Eastern empire by the Turks, he called the Greek Learned to Florence, gave them large stipends, sent all over Asia to buy Greek books, and saved them from being lost.

Opere

**Opere di M. Antonio TEBALDEO.** In Venezia, per Manfredo de Monferrato, 1508, in quarto. *Lilius Giraldi* says, that *Tebaldeo* complained that the first edition of his Italian works, printed in 1494, by the fault of the editor, was *parum castigata*, and that he writ them being *adolescens et pene puer, juvenili quodam calore*; and that *Tebaldeo's* Latin verses made him famous *apud doctos* as his Italian *apud indoctos*.

**Rime, di M. Pietro BEMBO.** In Venezia, per li Fratelli da Sabbio, 1530, in quarto, first edit.

This is the Cardinal so famous for his Italian, Latin, and Greek works in prose and verse.

**Rime, di Lodovico ARIOSTO.** In Vinegia, presso il Giolito, 1570, in duodecimo.

Excellent things, especially the elegies.

**Rime e Prose, di Giovanni DELLA CASA.** In Parigi, per Tomaso Joli, 1667, in octavo.

I register this edition, because it contains notes by Egidius MENAGIUS, a learned Frenchman.

**Tutte l' Opere Latine e Volgari, di Giovanni DELLA CASA.** *All the Latin and Italian Works of &c.* In Firenze, per Giuseppe Manni, 1707, 3 vol. in quarto.

*Casa* was the most elaborate of our prose writers, and his Lyrick verses are more full of thought, harmonious, and elegant, than any in our language. Had he not written in his youth some immoral burlesque verses he would have obtained the honour of the cardinalship.

A Lutheran writer charges him of being the author

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author of an infamous Latin book, whose title I think proper to suppress; but the accusation was proved a calumny even by a Calvinist writer of Geneva.

**Rime, di Bernardo Tasso.** In Venezia, presso il Giolito, 1560, in duodecimo.

These rhimes, by *Torquato Tasso's* father, are much praised, and little read.

**Rime di Giovanni GUIDICIONI,** vescovo di Lucca. In Bologna, presso Pietro Barbiroli, 1709, in duodecimo.

*Guidiccioni* was an elegant Lyrick poet, and a man of great erudition. Among Annibal Caro's *Familiar Letters*, there is one in which he gives an account of this learned and pious man, and laments his death in a very pathetick strain.

**Opere Toscane di Luigi Alamanni.** In Venezia, per Luca Antonio Giunti, 1542, in 2 vol. octavo. Poetry above mediocrity.

**Stanze Pastorali di Baldassar CASTIGLIONE.** In Venezia, per Aldo 1553, in octavo, printed with *Stanze Pastorali* di Cesare GONZAGA, and *Rime* di Antonio Jacopo CORSO.

*Castiglione*, author of the *Courtier*, as well as *Gonzaga* and *Corso*, were but indifferent poets in my opinion. *Castiglione's* Latin poetry is a little better than his Italian.

**Rime di Michelagnolo BUONAROTI,** raccolte da Michelagnolo suo Nipote. In Firenze, presso i Giunti, 1623, in quarto.

This

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This was the famous painter, architect, and statuary. Some of his verses are as good as *Petrarch's*, but his compositions are not all of equal perfection.

Sonetti di Benedetto VARCHI. In Firenze, presso il Torrentino, 1555 and 1557, 2 tom. in octavo. This *Varchi* was a great scholar, and his language is very pure; but for a poet he was a little too dull.

Rime di Lodovico DOMENICHI. In Venezia, presso il Giolito, 1544, in octavo.

Rime di Luca CONTILE. In Venezia, per Francesco Sanfovino, 1560, in octavo.

*Contile* acquired much reputation as a poet in his time: now he is but little read.

Arcadia, Sonetti, e Canzoni di Jacopo SANAZZARO. In Venezia, per Aldo, 1534, in octavo. *Sanazzaro's Arcadia* is an account in prose of some pastoral festivals celebrated in Arcadia, intermixed with some eclogues and pastoral songs, looked upon in Italy to be the best pastoral poetry we have in the language.

Egloghe di Girolamo MUZIO Giustinopolitano. *Eclogues, by &c.* In Venezia, per il Giolito, 1550, in octavo.

Rime del COPPETTA. In Venezia, per i Guerra, 1580, in octavo.

*Coppetta's* verses are natural and easy. There is a *Canzone* of him on the death of his Cat, which is an inimitable thing, and a ridicule on the dull imitators of *Petrarch*, very numerous in his time.

Rime



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Rime di Berardino ROTA. In Napoli, per Giuseppe Cacchi, 1572, in quarto. This edition contains also his Latin poetry.

*Tbuanus* in his history speaks honourably of *Rota*, who was a man of great learning.

Egloghe Pescatorie, di Berardino ROTA. *Piscatory Eclogues*, by &c. In Napoli, per Nicolò Nasi, 1720, in duodecimo.

Rime di REMIGIO Fiorentino. In Venezia, 1547, in ottavo.

Rime di Agnolo FIRENZUOLA. In Firenze, per i Giunti, 1549, in ottavo.

*Firenzuola's* poetry does not come up to his incomparable prose.

Rime di Annibal CARO. In Venezia, presso Aldo Manuzio, 1569, in quarto.

*Caro* was elegant in every thing he writ.

Rime di Francesco CABURACCI da Imola. In Bologna, 1580, in quarto.

Rime e Prose di Girolamo ZOPPIO. In Bologna, presso Alessandro Benacci, 1567, in ottavo.

Rime di Girolamo MOLINO Gentiluomo Veneziano. Venezia, 1573, in ottavo.

Rime di Pier GRADENIGO, Gentiluomo Veneziano. Venezia, pel Rampazetto, 1583, in quarto.

Le Rime di Giuseppe Nozzolini Fiorentino. In Firenze, per Filippo Giunti, 1592, in ottavo.

Poesie di Ottavio RINUCCINI. In Firenze, presso i Giunti, 1622, in quarto.

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**Le Rime di Tomaso CASTELLANI** Bolognese.

In Bologna, per Anselmo GRACCARELLI,  
1545, in ottavo.

**Le Rime di Michel MONALDI** Nobile Raguggeo.

In Venezia, per Altobello Salicato, 1599, in  
quarto.

**Egloghe di Andrea CALMO** Veneziano. In Ve-  
nezia, 1553, in ottavo.

*Calmo* got more reputation by his Venetian  
than by his Tuscan writings.

**Egloghe di Andrea LORI.** In Venezia, 1554,  
in duodecimo.

**Poesie di Gabriello CHIABRERA.** In Roma,  
presso il Salvioni, 1718, 3 Tom. in ottavo.

There is a better edition printed of late in Ve-  
nice, in four vol. ottavo.

This *Chiabrera* is called the *Pindar* of the Ita-  
lians.

**Rime e Prose di Torquato TASSO, Parte Prima.**

In Ferrara, per Giulio Vafalini, 1589, in duo-  
decimo. Parte Seconda, 1583 and 1589, in  
duodecimo. Parte Terza, 1586 and 1589, in  
duodecimo. Parte Quarta, 1586 and 1589,  
in duodecimo. Quinta e Sesta Parte, in Ve-  
nezia, 1589, in duodecimo.

An edition, in ten volumes, quarto, has been  
made in Venice, which is a collection of all *Tasso's*  
works in prose and verse, his commentators,  
the various criticisms of the Academicians della  
Crusca, and others on his *Jerusalem*, his apo-  
logies, &c.

Epistole

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**Epistole Eroiche** d' Antonio BRUNI. In Venezia, 1636, in duodecimo.

There is an edition much valued of these Ovidian Epistles, because there are cuts designed by Guido RENI, DOMENICHINO, and other famous painters of Italy. The poetry does not come up to the perfection of the cuts.

**Rime e Prose** del Marchese Scipione MAFFEI Veronese. In Venezia, per Sebastiano Coleti, 1719, in quarto. This edition contains also some of his Latin poetry.



Raccolte di Rime. *Collections of Rhimes.*

**F**IORI di Rime di Poeti illustri, raccolti da  
Girolamo RUSCELLI. *Choice Verses of il-  
lustrious Poets, collected by &c.* In Venezia,  
presso i Sessa, 1558, in ottavo.

Rime di Donne Romane, raccolte da Muzio  
MANFREDI. *Verses by Roman Ladies, collected  
by &c.*

Stanze di diversi illustri Poeti, raccolte da Lodo-  
vico DOLCE. *Stanzas by several illustrious Poets,  
collected by &c.* In Venezia, presso il Giolito,  
1556, in ottavo.

Stanze di diversi illustri Poeti, raccolte da Anto-  
nio TERMINO. *Stanzas by several illustrious  
Poets, collected by &c.* In Venezia, per il Gio-  
lito, 1572, in ottavo.

Rime di diversi eccellenti Autori, raccolte da Lo-  
dovico DOLCE. *Verses by several excellent Au-  
thors, collected by &c.* In Venezia, per il Gio-  
lito, 1556, in duodecimo.

Scelta di Stanze di diversi Autori Toscani, rac-  
colte da Agostino FERRENTILLI. *Choice Stanzas  
by several Tuscan Authors, collected by &c.* In  
Venezia, per i Giunti, 1572, in duodecimo.

Rime diverse di molti eccellenti Autori, raccolte  
da Lodovico DOMENICHI. *Poetry by many ex-  
cellent Authors, collected by &c.* First volume,

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in Venezia, presso il Giolito, 1586, in ottavo ;  
second volume, 1587, in ottavo.

Raccolta di Traduzioni de' sette Salmi Peniten-  
ziali fatte da diversi insigni Rimatori, da Fran-  
cesco TURCHI da Trevigi. *Translations of the  
seven penitential Psalms by several famous Poets,  
a Collection by &c.* In Venezia, per il Giolito,  
1572, in ottavo.

Rime di diversi nobili Poeti Toscani, raccolte da  
Dionigi ATANAGI. *Verses by several eminent  
Poets, collected by &c.* In Venezia, per Lodo-  
vico-Avanzi, 1566, 2 tom. in ottavo.

Rime di diversi Autori Bassanesi, raccolte da Lo-  
renzo MANCINI. *Verses by several Authors of  
Bassano, collected by &c.* In Venezia, presso  
Pietro de Franceschi e Nipoti, 1576, in quarto.

Sceita di Poesie Italiane non mai per l' addietro  
stampate de' più nobili Autori del nostro Se-  
colo. *Choice Italian poetry never before printed,  
by the noblest Authors of our Age.* In Venezia,  
presso Paolo Baglioni, 1686, in ottavo.

*In the above collections sunt quedam bona que-  
dam mediocria.*

Poesie di Donne. *Poetry by Ladies.*

**R**IME di Vittoria COLONNA Marchesa di Pescara. In Venezia, presso il Giolito, 1552, in duodecimo.

*Rime Spirituali* by the same COLONNA. *Religious Verses, by &c.* In Venezia, presso Vincenzo Valgriso, 1548, in quarto.

This lady was, in her time, the idol of all the Poets and great men of Italy.

*Rime* di Tullia d' ARAGONA. In Venezia, presso il Giolito, 1547, in octavo.

This lady, who was a celebrated beauty, and of the royal family of *Aragon*, was most passionately loved and celebrated by the choicest wits of Italy: I have registered in another place her Epick poem, entitled, *Il Meschino*.

*Rime* di Gaspara STAMPA. The best edition is that of Venezia, per Francesco Piacentini, 1738, in octavo, collected by Lovisa BERGALLI, the wife of Count Gasparo Gozzi, both now living at Venice.

*Rime* di Veronica GAMBARA, di Lucrezia MARINELLA, e d' Isabella MORRA. In Napoli, per Antonio Bulifon, 1693, in duodecimo.

*Veronica Gambara* is, in my opinion, the greatest of our female poets, and may contend with *Petrarch* for poetical precedency, though she was but

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thirty years old when she died. Signora *Bergalli* has translated *Terence's* Comedies with as much elegance as Madam *Dacier* did in French ; and my honoured friend *Gozzi*, her husband, is the most elegant Italian poet of this age in Italy.

Rime di Laura TERRACINA. In Venezia, presso il Giolito, 1556, in duodecimo.

Le Sette Rime e Sonetti, by the same TERRACINA. *Stanzas and Sonnets, by &c.* In Napoli, per Raimondo Amato, 1560, in octavo.

Opere Toscane di Laura BATTIFERRI. In Firenze, per i Giunti, 1560, in quarto.

I sette Salmi tradotti by the same BATTIFERRI. *The seven Psalms, translated by &c.* In Firenze, per li Giunti, 1565, in quarto.

Rime e Lettere di Chiara MATTRAINI Lucchese. In Lucca, per Vincenzio Bufdrago, 1595, in octavo. A pious and well-meaning lady.

Poesie di Rimatrici Viventi, raccolte da Giovan Battista RECANATI. *Poetical Works by living Poetesses, collected by &c.* In Venezia, per Sebastiano Coleti, 1716, in octavo.

I remember I have seen an Epick poem, entitled *Floridante*, written by one Madonna *Moderata Fonte*, which pleased me much when I was young. I thought at that time that *Fonte* was the greatest female poetical genius of Italy, and was sorry that the authorefs had left it unfinished ; but as I have lost the book, and cannot find it in any of the catalogues I have, nor any mention made of this poetess, so I shall say no more of her.

Poeti



Poeti Satirici e Giocosi. *Satirical and  
Burlesque Poets.*

**S**ATIRE di Lodovico ARIOSTO. In Venezia, per il Giolito, 1560, in ottavo. There is a London edition, per Paolo ROLLI, 1716, in duodecimo, together with *Ariosto's Rime*.

*Ariosto* was great in every thing he writ ; but in his Satires, as well as in his Epick poem, he would have done better, had he forborne some of his obscenities.

Sette Libri di Satire, raccolte da Francesco SANSOVINO. *Seven Books of Satires, collected by* &c. In Venezia, per Nicolò Bevilacqua, 1563, in ottavo. The authors of these satires are, ARIOSTO, BENTIVOGLIO, ALAMANNI, NELLI, VINCIGUERRA, SANSOVINO, and others.

Satire di M. ANDREA da Bergamo (that is, Pietro NELLI of Siena.) In Venezia, tom. I. per Paolo Gherardo, 1548 ; tom. II. per Comin da Trino.

Satire alla Berniesca, ed altre Rime, di Gabriello SIMEONI. *Satires in Berni's Stile, with other Verses, by* &c. In Torino, per Martino Cravotto, 1549, in quarto.

Satire di Benedetto MENZINI. Amsterdam, 1718, in ottavo.



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*Menzini* acquired much reputation by his satires and other poetical things.

Opere burlesche di Francesco BERNI, Giovanni della CASA, VARCHI, MAURO, BINO, MOLZA, DOLCE, FIRENZUOLA, ed altri. *Burlesque Poetry, by &c.* The best edition is in three vol. octavo, bearing date of London and Florence, though it was made in Naples, in 1723. The two first volumes were reprinted here by Paolo ROLLI, 1721 and 1724, in two vol. octavo. The old editions are much valued by the curious, but they contain nothing but immorality and obscenity delivered in the best Italian, for which the authors are the more blameable.

Canzoni a Ballo, composte da Lorenzo DE' MEDICI, da Angiolo Poliziano, e da altri. *Bal-lads, by &c.* In Firenze, 1568, in quarto.

Capitoli di Pietro ARETINO, Lodovico DOLCE, Francesco SANSOVINO, ed altri, 1540, in octavo.

*Capitolo*, in poetical language, is a composition in verse, either serious or burlesque, rhimed after the manner of *Dante's* poem.

BURCHIELLO, Poeta faceto Fiorentino. *The Sonnets of Burchiello, a facetious Florentine Poet.* In Venezia, 1477, in quarto. This is the first edition. There are a great many more.

This poet was a barber, and those of his verses, which are intelligible, are inimitable.

Tutti

**Tutti i Trionfi, Carri, Mascherate, o Canti Carnascialeschi andati, per Firenze, dal tempo del magnifico Lorenzo DE' MEDICI fino all' anno 1559, in octavo.**

Of this book there is a fine edition in 2 vol. octavo, bearing the false date of *Cosmopolis*, 1750. It was made in Florence. It has above forty portraits of the poets, whose poems they are. It is a collection of songs and ballads, sung in the streets of Florence, in the Carnival time by large companies of men and women. The Fescennine verses were perhaps less immoral.

**Canzoni o Mascherate Carnascialesche di Giobattista DELL' OTTONAJO. In Firenze, per Lorenzo Torrentino, 1560.**

This book makes also part of the above collection in the edition of *Cosmopolis*.

*Ottomajo* was less elegant, but less obscene than the rest of the above authors.

**La Prima Parte della Rime Piacevoli di Alessandro ALLEGRI. *The first Part of the Burlesque Poetry of &c.* In Verona, per Francesco delle Donne, 1605, in quarto. The Second Part, in Verona, per Bartolomeo Merla, 1607. The Third, in Firenze, per Gio. Antonio Canco, 1608. The Fourth, in Verona, per Merla, 1613.**

There is a great deal of pure Italian that may be learnt by reading this author.

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Capitolî e Canzoni Piacevoli di Girolamo LEOPARDI Fiorentino. *Burlesque Capitols and Songs, by &c.* In Firenze, per il Sermatelli, 1613, in quarto.

*Leopardi* was a good burlesque poet.

Bacco in Toscana, Ditirambo, di Francesco REDI. *Bacchus in Tuscany, a Dithyrambick, by &c.* with notes by the author. In Firenze, per Pietro Matini, 1691, in quarto.

Il Beone, Ditirambo, del Cavalier PEGOLOTTI. In Guastalla, in octavo.

They are both very whimsical, and diverting compositions, and *Redi* is much to be praised for having been the inventor of this kind of poetry.

Baccanali di Girolamo BARUFFALDI Ferrarese. In Venezia, appresso Carlo Buonarrigo, 1722, in octavo.

These Bacchanals are ten Dithyrambicks, much inferior on all accounts to those above-named by *Redi* and *Pegolotti*.



Poemi di vario Genere. *Poems of different Kinds.*

**L**A Coltivazione, di Luigi ALAMMANI. *Agriculture*, by &c. In Parigi, per Roberto Stefano, 1546, in quarto.

La Medesima, e le Api, di Giovanni RUCCELLAI. *The same, with the Bees*, by &c. In Firenze, per Filippo Giunti, 1590, in ottavo.

These two poems are after the Georgicks of *Virgil*, both in blank verse, and much esteemed.

Il Vendemmiatore, di Luigi TANSILLO. In Napoli, 1534, in quarto.

If *Tansillo* had forborne to write this poem, he would have spared his conscience a great deal of trouble.

La Fisica di Paolo DEL ROSSO, in Terza Rima. In Parigi, per Pietro Voirrier, 1678, in ottavo.

La Caccia, di Erasmo DI VALVASONE. *Hunting*, by &c. In Venezia, per Francesco Bolzetta, 1602, in ottavo.

*Valvasone* is a poet of some reputation.

Il Dittamondo di Fazio DEGLI UBERTI. In Venezia, per Cristofeno di Penza, 1501, in quarto.

There is an edition printed in Vicenza, 1474, in folio, whose title is *Disfo Mundi*. This book is valued for its antiquity, and it is very scarce.

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Discorso della grandezza di Dio. *A Discourse on the Greatness of God.* Cusentiae, 1478, in quarto. Author and Printer unknown.

The language of it appears to me to be older than *Dante's* and *Guitton d' Arezzo's*.

La Passione del Nostro Signor Gesù Cristo in Rima Toscana, per Bernardo PULCI Fiorentino.

*The Passion of our Lord Jesus Christ, in Tuscan Rhime, by &c.* In Firenze, per Franciscum Bonacursium, die 3 Novemb. 1490, in quarto.

This *Bernardo* was brother to *Luigi* and *Luca Pulci*, named above among the Epick poets.

It is remarkable, that he was the first Italian translator, having translated the *Bucolicks* of *Virgil* about the year 1440.

La vendetta del Nostro Signor Gesù Cristo fatta da Tito e Vespasiano. *Our Lord Jesus revenged by Titus and Vespasian.* In Firenze, 1491, in quarto. Author and Printer unknown.

Le Devotissime Laude, composte per M. Leonardo JUSTINIANO. *The most Devout Lauds, by &c.* In Venezia, per Dionysium Bertocum, 1490, in quarto.

Favole d' Esopo, ridotte in Sonetti per Accio Zucco Veronese. *Esop's Fables, translated into Sonnets, by &c.* In Verona, 1479, in quarto.

Cento Favole morali de' più illustri antichi e moderni Autori Greci e Latini, fatte volgari da Giovanni Mario VERDIZZOTTI. In Venezia, per Giordano Ziletto, in quarto; e dal Zaltiero,

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tiero, 1575 and 1599, in quarto. *One hundred moral Fables, selected from the most famous, ancient, or modern Greek and Latin Authors, translated by &c.*

This book is much valued, because of the cuts, part of whom are by the renowned *Tiziano*.

*Le cento Novelle, di Vincenzo BRUSANTINOS*  
*A hundred Novels (allegorical Fables,) by &c.*  
In Venezia, per Francesco Marcolini, 1554,  
in quarto.

*Epitalamio nelle pompe Nuziali di Annibale, Figlio del Principe Giovan Bentivoglio, di Angelo SALIMBENI. Epitalamium on the Nuptials of Annibal, Son to Prince John Bentivoglio, by &c.* In Bologna, per Ugo Ruggieri, 1478, in quarto.

*Stanze Epitalamiche. per le nozze di Giulio de' Medici, di Angiolo POLIZIANO. Epitalamick Stanzas on the Nuptials of Julius de Medici, by &c.* In Firenze, in octavo.

If *Politian* had not left these stanzas unfinished, it would have been a matchless performance.

*Dialogo de Fortuna, del Cavalier Antonio FREGOSO, in Terza Rima. A Dialogue on Fortune, by &c.* In Venezia, per Nicolò Zoppino, 1525, in octavo.

*Il Giuoco de' Scacchi, Poema, di Giorgio DUCCHI. The Game of Chess, a Poem, by &c.* In Vicenza, 1607, in quarto.

A very poetical thing.

Poeti



Poeti Drammatici. *Dramatick Poets.*  
Tragedie. *Tragedies.*

**L**A Sofonisba, Tr. di Gio. Giorgio TRISSINO.  
In Roma, per Lodovico degli Arrighi,  
1524, in quarto.

This was the first tragedy that was written in Italy after the full restoration of literature, and the first in which *Aristotle's* rules were kept in sight. It is in blank verse, except the chorusses, which are in rhyme: it was represented for the first time in Rome, before the famous patron of literature, Leo X.

Discordia d' Amore, Tr. di Mario GUAZZO. In Venezia, per Nicolò d' Aristotele, 1528.

This tragedy is in Terza Rima, that is versified and rhimed after the manner of *Dante's* poem.

*Guazzo* of Padua was a soldier and a poet.

La Rosmonda, Tr. di Giovanni RUCCELLAI.  
In Firenze, per Filippo Giunti, 1568, in ottavo, in blank verse.

L' Oreste, Tr. by the same RUCCELLAI. First published by the marquis MAFFEI, in his Teatro Italiano, 1723, in blank verse.

These two tragedies are reckoned excellent performances, as well as the following.

La Canace, Tr. di Sperone SPERONI. In Firenze, presso il Doni, 1546, in ottavo, in blank verse.

L' An-

L' *Antigone*, Tr. di Luigi ALAMANNI. Printed with his other works in Venezia, presso il Nicolini, 1532, in octavo, in blank verse.

This tragedy is an imitation of *Sophocles's Antigona*.

Il *Torrismondo*, Tr. di Torquato TASSO. In Mantova, per Francesco Olanna, 1577, in duodecimo, in blank verse.

L' *Orazia* di Pietro ARETINO, Tr. In Venezia, per il Giolito, 1546, in octavo.

This is a tolerable performance of the celebrated *Aretino*; at least there is nothing immoral in it, as in almost all his other numerous works. This is the impudent man who called himself, *Flagello de' Principi*, *Scourge of Princes*. It is said of him, that he put under contribution not only almost all the Sovereigns in Christendom, but the Grand Signior himself: such was the infatuation of the world as to his parts, that even popes and emperors were afraid of his pen. The greatest writers of the age praised him most enormously, and gave him the surname of *Divino* while he was still alive, and numerous medals were struck in honour of him, with his busto on one side, and *Petrus Aretinus Flagellum Principum* on the reverse. It is true, that great part of those medals were struck at the vain man's expence. See the *Life of Aretino*, written by count Mazzuchelli of Brescia, and printed in Padova, 1741, in octavo.

I shall



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I shall speak further of *Aretino* in another place.

**La Romilda**, Tr. di Cesare DE' CESARI. In Venezia, per Francesco Bindoni e Maffeo Pasini, 1551, in octavo.

**La Cleopatra, e la Scilla**, Tr. due, di Cesare DE' CESARI. In Venezia, per Gio. Grifo, 1552, 1552, in octavo, in blank verse.

This *Cesare de' Cesari* as a poet, does not want elegance, but I cannot find out whom he was, except that he lived in Venice in the time of *Ruscelli*, and was his friend.

**L' Arfinoe**, Tr. di Nicola DEGLI ANGELI. In Venezia, per Federigo Abirelli, 1594, in duodecimo.

*Nicola degli Angeli* died very old in Monte Lupone, a small town in the Marca of Ancona, and was buried in the church of the Franciscan Friars, to whom he left his large estate, which is what they live upon even in our days: there he is painted in their habit, and in the act of praying. His poetry is above mediocrity.

**La Gismonda**, Tr. di Girolamo RAZZI. In Firenze, per Sermatelli, 1569, in blank verse.

*Razzi* was of Florence. Being very young, he gave himself to write tragedies and comedies; but turning friar, changed his christian name of *Girolamo* for that of *Silvano*, and left off writing poetry. We have also some elegant prose by him.

L' Adri-

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L'Adriano, Tr. di Luigi GROTO. In Venezia, per Fabio Zopini, 1582, in duodecimo, in blank verse.

The author of this tragedy was surnamed *Gioco d'Adria*, the blind man of Adria, because he was born blind. Many works of his are still extant.

L'Acipranda, Tr. di Antonio DECIO. In Firenze, per il Sermatelli, 1591, in octavo, in blank verse.

Il Tancredi, Tr. di Ridolfo CAMPEGGI. In Bologna, per Bartolomeo Cecchi, 1614, in quarto, in blank verse.

Le Tragedie di Giambattista GIRALDI Cintio. In Venezia, per Giulio Cesare Cagnaccini, 1583, in octavo: They are nine in number; that is, L'Altile, l'Euphemia, la Selene, l'Epitia, l'Orbecche, la Didone, Antivalomeni, Cleopatra, e Arrenopia.

These tragedies added much at that time to the reputation of the learned *Giraldi Cintio*; but now they are scarce read. They are good as to language, but they want power, as well as the following to the end of the list, excepting *Elettra*, by count Gozzi, which, in my opinion, may cope with *Torrismondo* by Tasso.

La Progne, Tr. di Lodovico DOMENICHI. In Firenze, per i Giunti, 1561, in octavo.

*Domenichi* made himself famous by his numerous performances, and translations both in prose and verse, and by correcting and reprinting the poem of *Bojardo*.

La

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**La Semiramide**, di Muzio MANFREDI. In Pavia, per Girolamo Bartoli, 1598, in duodecimo, in blank verse.

**La Tomiri**, Tr. di Angiolo INGEGNERI. In Napoli, per Gio. Jacopo Carlino, 1607, in quarto, in blank verse.

This *Ingegneri* was for a long while the *Amanuensis* of Torquato *Tasso*.

**La Fedra**, Tr. di Francesco BOZZA. In Venezia, presso il Giolito, 1578, in octavo, in blank verse.

*Bozza* was a nobleman of the island of Crete, and Rector of the university of Padua.

**L' Idalda**, Tr. di Maffeo VENIERO. In Venezia, per Andrea Muschio, 1599, in quarto, in blank verse.

**La Medea**, Tr. di Maffeo GALLADEI. In Venezia, per Giovanni Grifo, 1558, in octavo, in blank verse.

**Tragedie di Lodovico DOLCE**. They are seven tragedies all in blank verse, entitled, *Ifigenia*, *Medea*, *Tieste*, *Didone*, *Giocasta*, *le Trojane*, and *Marianna*, all separately printed in Venice, by Aldo and Giolito, in octavo.

*Marianna* could not be acted the first time it was exhibited, because of the great numbers of people that crowded the stage.

**L' Almida**, di Agostino DOLCE. In Udine, per Battista Natolini, 1605, in quarto.

This *Agostino* was nephew to the above-named laborious and voluminous writer *Lodovico Dolce*.

Count

Count Pomponio TORELLI writ five tragedies, entitled, *Galatea*, *Merope*, *Vittoria*, *Polidoro*, and *Tancredi*, collected in one vol. in quarto. Printed in Parma, per il Viotti, 1605, all in blank verse.

L' *Evandro*, e l' *Arpalice*, Tr. due, di Francesco BRACCIOLINI. In Firenze, per i Giunti, 1613, in duodecimo, in blank verse.

La *Pentefilea*, by the same. In Firenze, presso i Giunti, 1615, in ottavo.

Il *Cesare*, Tr. d' Orlando PESCECETTI. In Verona, per Girolamo Discepolo, 1594, in quarto, in blank verse.

Il *Solimano*, Tr. di Prospero BONARELLI. In Firenze, per Pietro Cecconelli, 1620, in quarto, in blank verse.

This edition is much valued, because of the cuts, by Giacomo Calotti.

*Apostolo Zeno*, speaking of this tragedy, says, that the stile of it is, *Nobile, corrente, tiene assai del Lirico, ed è meno studiato e faticato di quello dell' Aristodemo del Dottori*; that is, *lofty, flowing, with much of the Lyrick manner, and less studied than that of the tragedy of Aristodemo by Dottori*.

L' *Aristodemo*, di Carlo DE' DOTTORI. In Padova, presso il Cadorino, 1657, in quarto, in blank verse.

Il *Corradino*, Tr. del Baron Antonio CARACCIO. In Roma, per Gio. Francesco Buagni, 1694, in quarto, in blank verse.

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La Cleopatra, Tr. di Alessandro SPINELLO. In Vinegia, per Pietro Nicolini, 1550, in octavo, in blank verse.

La Rodopeja, Tr. di Leonoro VERIATO. In Venezia, per Francesco Ziletti, 1582, in octavo, in blank verse.

La Progne, Tr. di Girolamo PARABOSCO. In Venezia, per Comin da Trino, 1548, in octavo.

La Medea Efule di, Tr. di Melchiorre ZOPPIO. In Bologna, per Giovanni Rossi, 1602, in octavo.

This *Melchiorre* was son of one *Girolamo Zoppio*, both authors of some reputation in their time.

L' Edipo, Tr. di Gio. Andrea DELL' ANGUILLARA. In Padova, per Lorenzo Pasquati, 1565, in quarto, in blank verse.

*Anguillara* was a poet much esteemed in his time. *Giovannandrea Gilio* tells us, that *Anguillara* having sent to *Cristoforo Madrucci*, cardinal of Trent, *un Capitolo* (an *Epistle* in *Terza Rima*,) the cardinal gave *Anguillara* as many yards of velvet as there were *Terzine* (three verses) in the *Capitolo*. *Anguillara* generally led a wandering and dissolute life, without ever having an home, selling his verses very cheap to any body that would buy them, as he did of the arguments to be prefixed to each canto of *Ariosto's* poem, which he sold for half a crown a-piece. He died at last in an inn at Rome, for want of the common necessaries of life. I shall mention his translation of *Ovid's* *Metamorphosis* in another place.

L' Ipo-

L' Ipolito, Tr. di Vincenzio GIACOBELLI. In Roma, per Guglielmo Facciotto, 1601, in octavo, in blank verse.

L' Irene, Tr. di Vincenzo GIUSTI. In Venezia, per Francesco Rampazetto, 1579, in octavo.

*Giusti*, of Udine, was a famous Greek scholar. He had translated into Italian Homer's *Odyssey*, but his translation was unfortunately lost after his death.

Of him we have three other tragedies, entitled, L' Almeone, l' Ermete, and l' Arianna, printed in different times and places, all in blank verse; but his *Irene* is the best.

L' Ulisse, Tr. di Giambattista DELLA PORTA. In Napoli, per Lazaro Scorriglio, 1614, in quarto.

Il Giorgio, by the same. In Napoli, per Giambattista Gargano, 1611, in duodecimo.

*Della Porta*, of Naples, was a better writer of comedies than of tragedies.

L' Edelfa, Tr. di Agostino LUZZAGO. In Verona, per Bartolomeo Merlo, 1627, in quarto.

Il Telefonte, Tr. di Antonio CAVALLERINO. In Modona, per Paolo Gadaldino, 1582, in quarto.

*Cavallerino*, of Milan, writ twenty tragedies, but we have only four printed; that is, *Rosmonda*, *Ino*, *il Conte di Modena*, and *Telefonte*. *Zeno* calls them good.

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I think proper to take notice here, that the city of *Modena* in Lombardy is also called *Modena* and *Modana*.

Il Cresfonte, Tr. di Giambattista LIVIERA. In Padova, per Paolo Mejetti, 1518, in octavo.

Il Tancredi, Tr. del Conte di CAMERANO. In Bergamo, per Comin Ventura, 1588, in quarto, in blank verse.

The author of this tragedy was *Federigo Asinari*, Count of Camerano, a native of Asti, a city in Piedmont. He was a poet of reputation in his time, and there are two beautiful medals struck in honour of him by the famous engraver *Lione Aretino*.

L' Erminia, Tr. di Gabriello CHIABRERA. In Genova, presso il Pavoni, 1622, in duodecimo. *Chiabrera*, famous in Italy for his lyric poetry, was a very indifferent tragedy-writer.

L' Ermenegildo, Tr. del Padre Sforza PALLAVICINO (poi cardinale.) In Roma, pel Corbelletti, 1655, in octavo, in blank verse.

This *Pallavicino* is the renowned historian.

La Cangenja, Tragicomedia, di Beltramo POGGI. In Firenze, presso i Giunti, 1561, in octavo, in blank verse.

L' Antiloco, Tragicomedia, di Giambattista LEONI. In Ferrara, per Benedetto Mammarelli, 1594, in quarto.

La Conversione del Peccatore a Dio. *The Conversion of the Sinner to God*. Tragicomedia spirituale,

rituale, di Giambattista LEONI. In Venezia, per Francesco Franceschi, 1592, in octavo, in prose.

La falsa riputazione della Fortuna, Favola morale, di Giambattista LEONI. In Venezia, per Giambattista Ciotti, 1596, in octavo in prose. *Leoni* had elegance in his prose, but his poetry is indifferent, though much valued by many people in Italy.

La Sofronia, Tragicomedia, di Giovan Andrea GESSANO. In Napoli, per Lazero Scorriglio, 1612, in duodecimo.

Tamar, Azione Tragica, di Giambattista DE VELO. In Vicenza, per Agostin della noce, 1586, in duodecimo, in prose.

This was the first Italian tragedy that was written in prose; but the prologue and chorusses are in verse.

Il Cianippo, Tr. di Agostino MICHELE. In Bergamo, per Comin Ventura, 1526, in quarto, in prose.

Il Costantino, Tr. di Giambattista Filippo GHIRARDELLI. In Roma, per Antonmaria Giojosi, 1653, in duodecimo, in prose.

*Ghirardelli* died in Rome, when he was but thirty years old, of a fever, that he got in writing with too much application a defence of this tragedy.

La Polissena e il Crispo, Tr. di Annibal MARCHESE. In Napoli, per Nicolò Nasso, 1715, in octavo.



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Tragedie cinque, di Vincenzo GRAVINA. In Napoli, per Domenico Antonio e Nicola Parrino, 1717, in octavo; that is, *Il Pelamede*, *l' Andromeda*, *l' Appio Claudio*, *il Papiaiano*, ed *il Servio Tullio*.

*Gravina* was one of the most learned men that ever honoured Italy; but his tragedies are not pleasing to read.

*La Merope*, del Marchese Scipione MAFFEI, which had the honour of being translated into English by *Aaron Hill*, and in French by *Voltaire*, though with some changes. There is also a German translation of it, I have forgot by whom. There are above fifty editions of this tragedy. The best edition I think is that of London, by *Thompson*, 1720, in octavo.

*L' Achille*, Tr. del Conte Gianantonio MONTANARI. In Verona, in quarto.

*Il Dione*, *il Sedecia*, and another tragedy, whose name I have forgot, written by Father GRANELLI, a Jesuit, (still living, as I think) acquired much reputation to their author.

*Il Coriolano* and *la Didone*, by Giampaetro ZANNOTTI, printed in Bologna. The author lives still.

His lyric poetry pleases me more than his tragical.

*L' Elettra* del Conte Gasparo GOZZI, (already named) printed in Venice.

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One Abbot Antonio CONTI, a nobleman of Venice, writ also five tragedies, whose names I have forgot. They are very regular, but want power.

These are, I think, all the tragedies that are remembered in Italy as poems worth reading. But I must candidly tell an Englishman, that he must not expect to find any thing in them like *Shakespear*, or *Dryden*. Our tragical ancient poets generally want elevation and fire, and, on this head, it is my opinion, that we are not only inferior to the English, but to the French themselves.

Commedie. *Comedies.*

**L**ODOVICO ARIOSTO writ five comedies, entitled, *La Caffaria*, *la Scolastica*, *I Suppositi*, *la Lena*, e *il Negromante*. The three first he writ in prose, but then he changed them into a kind of verse called *Sdrucchioli*; that is, *of twelve syllables, the three last syllables forming a dactylum*. They are printed both in prose and verse in many places, and lately in Venice, by Giuseppe Bortoli, in duodecimo.

There is a tradition, supported by some written authority, that *Ariosto* died of grief, because a magnificent play-house, built on purpose by the duke of Ferrara to represent these comedies in, was accidentally burnt.

**L'** Error d' Amore, Com. di Marco GUAZZO, in Terza Rima. In Venezia, 1526.

**I** Simillimi, Com. di Gio. Giorgio TRISSINO. In Venezia, per Tolomeo Gianicolo, 1547, in octavo, in verse.

This is the celebrated *Trissino* of Vicenza, named in other places of this book. It is an imitation of the *Menecmi* by *Plautus*.

**Il** Filosofo, *la Cortigiana*, *il Marescalco*, *l' Ippocrito*, *l' Atalanta*, Com. di Pietro ARETINO. Printed for several printers in Venice, in octavo, all in prose, and all very bad for language, but worse for morals.

**T**re Tiranni, Com. di Agostino RICCHI da Lucca. In Venezia, per Bernardino de' Vitali, 1533, in quarto, in verse.

*Ricchi*, of Lucca, was at first disciple of *Aretino*, who, in many of his letters, speaks with tenderness of him. He then applied to the study of physick, translated some works of *Galen* and *Oribasius*, and acquired so much reputation, that Pope Jules III. made him his physician.

Commedia intitolata, sine nomine. In Firenze, per i Giunti, 1574, in octavo, in prose.

La Polifila, Com. In Firenze, per i Giunti, 1556, in octavo, in prose.

La Calandra, Com. di Bernardo DA BIBBIENA. In Firenze, presso i Giunti, 1559, in octavo, in prose.

Some are of opinion, that this was the first comedy written in Italian.

**L'** Ariodisio, di Lorenzino DE' MEDICI. In Lucca, per Vincenzo Busdrago, 1548, in octavo, in prose.

The author of this comedy was the murderer of his kinsman, *Alexander de Medici*, duke of Florence. *Ruscelli* informs us, that *Lorenzino*, speaking of his comedy, promised, that, after the recital of it, he would give a good tragedy, meaning the murder he had resolved upon.

**I** Lucidi, Com. di Angelo FIRENZUOLA. In Firenze, presso i Giunti, 1549, in octavo, in prose.

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**La Trinuzia**, Com. by the same. In Firenze, presso i Giunti, 1549, in prose. Both written with the utmost elegance.

**La Suocera**, Com. di Benedetto VARCHI. In Firenze, per Bartolommeo Sermarelli, 1569, in prose. A pleasing thing.

**Li Straccioni**, Com. di Annibal CARO. In Venezia, presso Aldo, 1582, in duodecimo, in prose. One of the best in the language.

**La Sporta**, Com. di Giovanbattista GELLI. In Firenze, per Bernardo Giunti, 1566, in octavo, in prose.

*Gelli*, in his dedicatory letter and in the prologue, says, that he copied from *Plautus* and *Terence* the greatest part of this comedy; but *Jacopo Gaddi* and *Giuliano Ricci* affirm, that it was written by *Macchiavelli*, and that *Gelli*, into whose hand the manuscript fell, adding a few things to it, published it as his own work. *Lessa* before them had said of *Gello*,

*E fece anch' Egli una Commedia nuova*

*Che l' avea prima fatta il Macchiavelli.*

**L' Errore**, Com. by the same GELLI. In Firenze, presso i Giunti, 1603, in octavo, in prose.

**I Fantasma**, Com. d' Ercole BENTIVOGLIO. In Venezia, per Gabriello Giolito, 1545, in verse.

**Il Gelofo**, by the same. In Venezia, presso il Giolito, 1545, in verse.

If I remember well, there is an edition of these two comedies made in Cambridge, with a French translation.

*Giam-*

*Giambattista Giraldi* said, that to this *Bentivoglio*.

———*Deve la scena*

*Il riso arguto e il motteggiar civile.*

He was of Ferrara, and nephew to cardinal *Cornelio Bentivoglio*, to whom he dedicated *I Fanciulli*: and died in Venice in the year 1573, much regretted by the Learned of that age.

**L' Alchimista**, Com. di Bernardino LOMBARDI. In Ferrara, presso Vittorio Baldini, 1583, in octavo, in prose.

*Lombardi* was a comedian by profession, and of much repute in Italy and France for his manner of acting. Being in Paris, he published the tragedy of *Tancredi*, by *Astori*, count of Camerano; but, by an unaccountable blunder, entitled it, *La Gismonda, del Signor Torquato Tasso*. Perhaps he wanted money, and thought that the name of *Tasso* would help him to a quick sale of the book.

**Il Medico**, Com. di Jacopo CASTELLINI. In Firenze, per Lorenzo Torrentino, 1562, in octavo, in verse.

**L' Alteria**, Com. di Luigi GROTO d' Adria. In Venezia, per Fabio Zoppini, 1587, in duodecimo, in verse.

**L' Emilia**, by the same. In Venezia, pel Zoppini, 1596, in duodecimo, in verse.

**Il Tesoro**, by the same. In Venezia, pel Zoppini, 1583, in octavo, in verse.

I spoke of this blind man in another place.

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La Cofanaria, Com. di Francesco d' AMBRA.  
In Firenze, presso i Giunti, 1563, in quarto,  
in verse.

I Bernardi, Com: by the same, In Firenze,  
presso i Giunti, 1554, in octavo, in verse.

Il Furto, by the same: In Firenze, presso i  
Giunti. 1564, in octavo, in verse.

La Gelosa, la Spiritata, la Strega, la Sibilla, la  
Pinzochera, e i Parentadi, Com. sei, di Anton  
Francesco GRAZZINI, detto IL LASCA. In  
Venezia, presso i Giunti, 1582, in octavo, all  
in prose.

This *Lasca* is famous for his burlesque poetry;  
and whatever he writ in prose is excellent. He  
was one of the founders of the *Accademia della  
Crusca*.

La Flora, Com. di Luigi ALAMANNI, with in-  
terludes, by Andrea LORI. In Firenze, presso  
il Torrentino, 1556, in octavo, in verse.

Il Velettajo, Com. di Nicolò MASSUCCI. In  
Firenze, per i Giunti, 1585, in octavo, in  
verse.

La Vedova, Com. di Nicolò BUONAPARTE. In  
Firenze, per i Giunti, 1592, in octavo.

La Vedova, Com. di Giambattista CINI. In Fi-  
renze, presso i Giunti, 1569, in octavo, in verse.  
The famous architect *Barozzi da Vignola*, in his  
*Prospettiva Pratica*, describes the apparatus and  
changes of scenes made use of in the represen-  
tation of this comedy, to which he was present.

This

This comedy is the first, I think, in which many of the dialects of Italy were introduced.

*Cini* was an elegant prose-writer of Florence.

**Le Commedie, di Giovannmaria CECCHI.** In Firenze, presso i Giunti, 1585. They are ten; that is, *Il Servigiale*, *il Donzello*, *gl' Incantefmi*, *la Moglie*, *il Corredo*, *lo Spirito*, *i Dissimili*, *l' Assiuolo*, *la Dote*, and *la Stiava*.

These comedies bear a great character, being thought equal to *Terence's*. Few works are written with more purity of language than them, and they are all in blank verse, except the two last, which are in prose.

**Le Commedie, di Lodovico DOLCE.** Printed in Venice at different times, each by itself. They are five; that is, *Il Capitano*, *il Marito*, and *la Fabbrezza*, in verse; *il Ragazzo*, and *il Rufiano*, in prose.

**Il Granchio, Com. del Cavaliere Lionardo SALVIATI.** In Firenze, presso i Torrentini, 1556, in octavo, in verse.

**La Spina**, by the same. In Firenze, per Cosimo Giunti, 1706, in octavo, in prose.

*Salviati* was one of the founders of the *Accademia della Crusca*, and had so much part in the dictionary of those Academicians, that some writers thought him the sole author of what is contained in the first edition. The names of the other founders of that famous Accademy were *Bernardo Canigiani*, *Giovambattista Grazzini*, surnamed *Lasca*, named above, *Bernardo Zanchi*, and *Bastiano de' Rossi*.

They



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They were all of Florence; and elegant writers, especially *Lasca, de' Rossi*, and this *Salviati*.

*Le due Persilie*, di Giovanni FEDINI PISTORE. In Firenze, per li Giunti, 1583, in octavo, in prose.

*La Mandragola e la Clizia*, due Com. di Niccolò MACCHIAVELLI. In Venezia, 1537, in octavo, in prose.

*La Mandragola* was represented for the first time before Leo X. on a magnificent stage built on purpose in his palace. A strange sort of diversion for a pope!

*La Cecca*, Com. di Girolamo RAZZI. In Firenze, presso il Torrentino, 1543, in octavo, in prose.

*La Balia*, by the same. In Firenze, presso i Giunti, 1560, in octavo, in prose.

*La Costanza*, by the same. In Firenze, presso i Giunti, 1565, in octavo, in prose.

*Razzi*, of Florence, says *Apostolo Zeno*, writ these three comedies when he was very young; but soon after he chose to be a monk of the order of St. Romualdo, changed his name of *Girolamo* into that of *Silvano*, and writ many pious things which are in great repute in Italy.

*Il Furbo*, Com. di Cristoforo CASTELLETTI. In Venezia, presso Alessandro Griffio, 1584, in duodecimo.

*Le Stravaganze d' Amore*, by the same. In Venezia, presso i Sessa, 1587, in duodecimo.

*I Furti Amorosi*, by the same. In Venezia, presso i Sessa, 1596, in duodecimo:

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**Amore Scolastico**, Com. di Raffaello MARTINI. In Firenze, per Filippo Giunti 1508, in ottavo.

**Due Commedie di Lorenzo COMPARNI**; that is, *Il Pellegrino*, and *il Ladro*. In Venezia, per Giolito, 1554, in duodecimo.

**L' Alessandro**, Com. di Alessandro PICCOLOMINI. In Venezia, per il Giolito, 1562, in duodecimo.

**L' Amor Costante**, by the same. In Venezia, per Jacopo Cornetti, 1586, in ottavo.

**L' Ortenso**, Com. degli ACCADEMICI INTORNATI. In Siena, per Luca Bonetti, 1571, in ottavo.

**Gl' Ingannati**, Com. degli ACCADEMICI INTORNATI. In Siena, per Matteo Florimi, 1611, in duodecimo.

These four comedies, written by *Piccolomini* in his youth, though interspersed with many words of the Sienese dialect, are very elegant and pleasing to read, abating some little immorality; but so corrupted were the manners of Italy in the famous interval from *Politian* to *Tasso*, that there is scarce a poet of note free from this vice. *Boccacini*, who was a better judge of the writings of others than of his own, says, that *Piccolomini*, as a writer of comedies, deserves the first place amongst the Italians.

**La Pellegrina**, Com. di Girolamo BARGAGLI. In Siena, per Luca Bonetti, 1589, in quarto.

**Gli Scambi**, Com. dell' APERTO INTORNATO; that is, by Belisario BULGARINI. In Siena, per Matteo Florimo, 1611, in duodecimo.

Of

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Of these six last comedies there is an edition with this title, *Commedie degli ACCADEMICI INTRONATI* di Siena raccolte nuovamente, rivedute, e ristampate. In Siena, per Bartolomeo Franceschi, 1611, 2 tom. in duodecimo.

Gl' Ingiusti Sdegni, Com. di Bernardino PINO. In Venezia, presso Giuseppe Guglielmo, 1576, in duodecimo.

I Falsi Sospetti, by the same. In Venezia, presso il Sessa, 1588, in duodecimo.

Lo Stratta, by the same. In Roma, per Vincenzo Laurino, 1551, in octavo.

L' Evagria, by the same. In Venezia, per gli Eredi di Marchio Sessa, 1584, in duodecimo.

*Pino* was of *Cagli*, and his works, especially his *Galantuomo*, (*the honest man*) are in great reputation.

L' Erofilomachia, ovvero Duello d' Amore e d' Amicizia, Com. di Sforza d' ODDI. In Venezia, presso i Sessa, 1586, in duodecimo.

La Prigione d' Amore, by the same. In Firenze, per Filippo Giunti, 1592, in quarto.

I Morti Vivi, by the same. In Venezia, per il Sessa, 1597, in duodecimo.

*Oddi*, of Perugia, questioned by Pope Clement VIII. whether he writ any more comedies, answered, blushing, *Beatissime Pater, delicta juventutis meæ ne memineris*. He died in Parma, in the year 1610, being secretary to that duke.

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**Il Padre Afflitto**, Com. di **Alessandro CENZIO**.  
In Venezia, per Alessandro de' Vecchi, 1606,  
in duodecimo.

**L' Amico Infedele**, by the same. In Macerata,  
presso Pier Salvioni, 1617, in duodecimo.

*Alessandro Cenio* was a nobleman of Macerata,  
and was the father of *Carlo Cenio*, a learned  
man of that age as well as his father.

**La Prigione**, Com. di **Bosso ARGENTI** Ferrarese.  
In Venezia, per il Sessa, 1587, in duodecimo.

**Le Due Cortigiane**, Com. di **Lodovico DOMENICHI**.  
In Firenze, presso il Torrentino, 1563,  
in octavo.

**La Mestola**, Com. di **Cornelio LANCI**. In Fi-  
renze, per Giorgio Marscotti, 1583, in duo-  
decimo.

This *Lanci* was a nobleman of Urbino. His  
comedies are full of humour.

**La Nicolsa**, by the same. In Firenze, per Bar-  
tolommeo Sermatelli, 1591, in duodecimo.

**L' Olivetta**, by the same. In Firenze, presso il  
Sermatelli, 1587, in duodecimo.

**La Pimpinella**, by the same. In Urbino, per  
Bartolommeo Ragusi, 1588, in octavo.

**La Ruchetta**, by the same. In Firenze, per il  
Sermatelli, 1584, in duodecimo.

**La Scrocca**, by the same. In Firenze, presso il  
Sermatelli, 1585, in duodecimo.

**Il Vespa**, by the same. In Firenze, presso il  
Sermatelli, 1586, in duodecimo.

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**Il Beffa**, Com. di Nicolò SECCHI. In Parma, per Ser Viotto, 1584, in octavo.

**La Cameriera**, by the same. In Venezia, per Cornelio Arrivabene, 1583, in octavo.

**Gl' Inganni**, by the same. In Firenze, presso i Giunti, 1582, in octavo.

**L' Interesse**, by the same. In Venezia, presso Francesco Ziletti, 1581, in octavo.

Count *Nicolò Secchi*, of Brescia, was a poet, a scholar, a statesman, and a soldier. He was sent by the emperor Charles V. on many embassies, and employed in affairs of great importance. His comedies for plot, humour, and language are equal to any in Italian. His Latin writings are in reputation.

**I Contenti**, Com. di Girolamo PARABOSCO. In Venezia, presso il Giolito, 1560, in duodecimo.

**L' Ermafrodito**, by the same. In Venezia, presso il Giolito, 1560, in duodecimo.

**La Fantefca**, by the same. In Venezia, per il Sessa, per il Sessa, 1567, in duodecimo.

**Il Ladro**, by the same. In Venezia, 1555, in octavo.

**Il Marinajo**, by the same. In Venezia, presso il Giolito, 1560, in duodecimo.

**La Notte**, by the same. In Venezia, presso il Giolito, 1560, in duodecimo.

**Il Pellegrino**, by the same. In Venezia, per il Giolito, 1562, in duodecimo.

**Il Viluppo**, by the same. In Venezia, per il Giolito, 1568, in duodecimo.

*Parabosco,*

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*Parabosco*, a voluminous writer, would scarce be remembered, had he not writ these humorous comedies.

La Virginia, Com. di Bernardo ACCOLTI. In Venezia, per Bartolomeo Cefano, 1553, in octavo.

*Accolti*, surnamed *Unico Aretino*, was one of the greatest lords of his time in Italy, being absolute master of some towns and castles. Besides this comedy, which is in rhyme, we have some other poetry by him. He was the son of *Benedetto Accolti*, a writer of history. Many of his relations, and particularly *Pietro* his brother, and *Benedict* his nephew, both cardinals and archbishops of Ravenna, were great patrons of literature.

La Pescara, Com. di Luca CONTILE. In Milano, per Francesco Marchesino, 1554, in quarto.

La Cesarea, by the same. In Milano, per il Marchesino, 1550, in quarto.

La Trinozia, by the same. In Milano, per il Marchesino, 1550, in quarto.

These three comedies are the best things that *Contile* wrote, and will last longer than his other poetical compositions. *Caro* praises him much in his letters.

L' Amante Furioso, Com. di Raffaello BORGHINI. In Firenze, per Giorgio Marescotti, 1583, in duodecimo.

La Donna Costante, by the same. In Firenze, presso il Marescotti, 1582, in duodecimo.

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**Il Fortunio**, Com. di Vincenzio GIUSTI da Udine. In Venezia, per Nicolò Moretti, 1593, in duodecimo.

**Commedie di Giambattista DELLA PORTA**, ristampate in Napoli, da Gennaro Muzio, 1726, in quarto.

They are fourteen in number; that is, I due Fratelli Rivali, i due Fratelli simili, la Tabernaria, la Cintia, il Moro, l' Olimpia, la Chiappinaria, la Carbonaria, la Sorella, la Turca, la Fanteca, P Astrologo, la Furiosa, la Trappolaria. The old editions of these comedies are very scarce, and much sought for.

**Ninetta**, Com. di Cesare CAPORALI. In Venezia, per Giambattista Colesini, 1604, in duodecimo.

**Lo Sciocco**, by the same. In Venezia, presso il Combi, 1628, in duodecimo.

**La Berenice**, Com. di Gianfrancesco LOREDANO. In Venezia, alla Libreria della Speranza, 1601, in ottavo.

**Il Bigoncio**, by the same. In Venezia, per Bartolomeo degli Alberti, 1608, in ottavo.

**L' Incendio**, by the same. In Venezia, alla Libreria della Speranza, 1597, in ottavo.

**La Malandrina**, by the same. In Venezia, all' Insegna della Speranza, 1587, in ottavo.

**La Matrigna**, by the same. In Venezia, alla Speranza, 1601, in ottavo.

**La Turca**, by the same. In Venezia, alla Libreria della Speranza, 1597, in ottavo.

I Vani

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**I Vani Amori**, by the same. In Venezia, all' Insegna della Speranza, 1587, in octavo.

**L' Idropica**, Com. del Cavalier Giambattista GUARINI. In Venezia, per Giambattista Ciotti, 1614, in octavo. Much worse than his *Pastor Fido*.

**L' Alvida**, Com. di Ottavio D' ISA da Capova. In Napoli, per Jacopo Carlerio, 1616, in duodecimo.

**La Flamminia**, by the same. In Viterbo, presso i Discepoli, 1621, in duodecimo.

**La Fortunia**, by the same. In Napoli, per Tarquinio Longo, 1612.

**La Ginevra**, by the same. In Napoli, per Camillo Cavallo, 1645, in duodecimo.

**Il Mal Maritato**, by the same. In Napoli, per Ottavio Beltrame, 1633, in duodecimo.

**L' Americo**, Com. di Arrigo ALTANI, Conte di Salvarolo. In Venezia, per Gherardo Imberti, 1621, in duodecimo.

**Le Mascherate**, by the same. In Trevigi, per Nicolò Righettini, 1633, in duodecimo.

**Il Mecam Bassà**, ovvero il Garbulio, by the same. In Trevigi, per Agnolo Righettini, 1625, in duodecimo.

**La Prigioniera**, by the same. In Venezia, per Gherardo Iberty, 1622, in duodecimo.

**Il Candelajo**, Com. di Giordano BRUNO da Nola. In Parigi, 1582, in octavo.

Of this atheistical writer I shall speak in another place.



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*Tre Commedie di Filippo GAETANO, DUCA DI SERMONTA*; that is, *La Schiava*, *l'Ortenzio*, and *i Due Vecchi*. In Napoli, per Ettore Cicconio, 1644, in quarto.

*Il Forca, Com. del Dottor Nicolò AMENTA*. In Venezia, presso Giacomo Prodotti, 1700, in duodecimo.

*La Fante*, by the same. In Napoli, per Carlo Troisi, 1701, in duodecimo.

*La Somiglianza*, by the same. In Venezia, per Giovanni Prodotti, 1706, in duodecimo.

*La Giustina*, by the same. In Napoli, presso Michel Luigi Muzzi, 1717, in octavo.

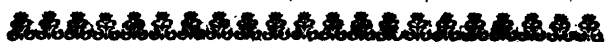
If I am not mistaken, there is an edition of Naples, containing the above four comedies, and two or three more by the same author. They are perhaps the wittiest that we have in Italian; but the author makes some of his actors appear masqued and speak different dialects of Italy, especially the Neopolitan.

In the year 1741, I saw in Venice a collection of old Italian tragedies and comedies, made by the learned poet and antiquarian *Apostolo Zeno*, to the number, as he assured me, of about four thousand. He had the best Italian library perhaps in the world, and I was lately told, that he left it at his death to the Gesuati, an order of monks, residing in Venice, where I suppose the comedies are still kept united.

I could have easily enlarged the number of those that I register here; but I would rather have a select, than a large collection.

If

If in tragedies, as I said, we are inferior to the English and French, no nation can, on the other hand, be compared with us for pleasantry and humour in comedy; and a foreigner cannot read any thing more elegant as to language than our old plays, especially those written by Florentine authors; but I must repeat that he will not be edified by their morals.



Pastorali, e Pescatorie. *Pastoral and Piscatory Plays.*

**L**'AMINTA, Favola Boschereccia di Torquato TASSO, con le Annotazioni di Egidio MENAGIO. In Parigi, per Agostino Curbe, 1655, in quarto. There are many editions of London, with English translations into verse and prose.

Il Pastor Fido, Tragicomedia Pastorale del Cavalier Battista GUARINI.

There are numberless editions of this pastoral, and some of them in London. It is said, that *Torquato Tasso*, on seeing it represented, looked vexed, and said, *If Guarini had not seen my Amintas, he had not excelled it.* If this is true, *Tasso* was as much in the wrong as *Milton* for preferring his *Paradise Regain'd* to his *Lost*; the *Pastor Fido* being full of unnatural characters, false thoughts, and epigrammatick turns: besides that, *Tasso* had the merit of being the inventor of pastoral stile.

La Filli di Sciro, Favola Pastorale di Guido BONARELLI. In Ferrara, per Vittorio Baldini, 1607, in quarto, with cuts.

The three above pastorals were often printed together, as if they were equally good. For my part, I am never willing to appear singular in my notions; yet cannot help saying, that I  
am

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am little pleased with *Pastor Fido*, and not at all with *Filli di Sciro*.

Il Sacrificio, Favola Pastorale di Agostino Baccari. In Ferrara, 1555, in duodecimo.

L' Arcadia, Commedia Pastorale di Alberto Lollio. In Ferrara, per Valente Panizza, 1564, in octavo.

I said in another place that *Lollo* was an elegant writer.

L' Egle, Satira di Giambattista Giraldo Cintio, in octavo, without year, place, or printer. *Cintio* never writ a better stile in Italian than in this his pastoral.

Il Pentimento Amorofo, Favola Pastorale di Luigi Groto Ciego d' Adria. In Venezia, per gli Zoppini, 1583, in duodecimo.

La Calisto, Favola Pastorale, by the same. In Venezia, per gli Zoppini, 1583, in duodecimo.

La Flori, Favola Boschereccia di Maddalena Campiglia. In Vicenza, presso Tomaso Brunello, 1588, in octavo.

Though this poetess wanted power, yet I wish I could find who she was.

Il Filarmindo, Favola Pastorale di Ridolfo Campaggi. In Bologna, per Giovanni Rossi, 1605, in quarto.

This *Filarmindo* is no despicable piece.

L' Amorofo Sdegno, Favola Pastorale di Francesco Bracciorini. In Venezia, presso il Ciotti, 1597, in duodecimo.

L' Alceo,

L' Alceo, Favola Pescatoria, di Antonio ONGARO. In Venezia, per Francesco Ziletti, 1582, in octavo.

If any of our pastoral writers deserve to be compared with *Tasso*, it was this *Ongaro*, in my humble opinion, always abating the merit of invention, which no body can dispute with *Tasso*.

L' Amaranta, Favola Pescatoria di Giovanni VILLIFRANCHI. In Venezia, per Bernardo Giunti, 1612, in duodecimo.

La Fiera, e la Tancia, Commedie di Michelagnolo BUONARROTI il Giovine.

While the *Academicians della Crusca* were compiling their Dictionary, Michelangelo BUONARROTI (nephew to the famous architect, painter, statuary, and poet) writ a comedy in twenty-five acts, or rather five comedies following one another, entitled, *La Fiera, the Mart*. In these five comedies he introduced very many people, each speaking of his own trade. This he did in order to furnish the *Academicians* with common and vulgar words seldom to be met in writers. This comedy was printed in Florence by Tartini e Franchi, 1726, in folio, with multitude of notes by the learned abbot Antonmaria SALVINI.

There is another comedy, entitled, *La Tancia, Commedia Rusticale*, by the same BUONARROTI, printed in Florence by Cosimo Giunti, 1612, in quarto, and 1615, in octavo, and reprinted with the above *Fiera*, with notes by the same *Salvini*.

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*Salvini*. The *Fiera* is in verse of different metres; the *Tancia* is in *Ottava Rima*, and in the dialect of the Florentine peasants; and, in my opinion, is the best and most pleasing comedy in our language.

II Trimpella Trasformato, Commedia Rusticale, di Ridolfo Martellini. In Siena, presso il Florimi, 1618, in octavo.

Il Coltellino, Commedia Rusticale. In Siena, alla Loggia del Papa, 1608, in octavo.

Lo Strafcino, Commedia Rusticale, di Nicolò CAMPANI Saneſe. In Firenze, nel Garbo, 1573, in octavo.

Magrino, Commedia Rusticale, by the same, in Terza Rima. In Firenze, nel Garbo, 1572, in octavo.

The above four comedies are excellent in their kind.

Mr. *Walsh*, in a letter to Mr. *Pope*, says, “ I find *Menage*, in his observations upon *Tasso’s* “ *Amintas*, reckons up fourscore pastoral plays “ in Italian; and, in looking over my old Italian books, I find a great many pastorals and “ piscatory plays, which I suppose *Menage* “ reckons together. I find also by *Menage*, “ that *Tasso* is not the first that writ in that “ kind, he mentioning another before him, “ which he himself had never seen, nor indeed “ have I. But as the *Aminta*, *Pastor Fido*, “ and *Filli di Sciro* are the three best, so I “ think there is no dispute but *Aminta* is the “ best of the three.

I will

I will end this article of our tragedies, comedies, and plays of all denominations with informing the reader, that, at present, we have nothing in Italy but musical operas, like those exhibited at the Opera-house in the Hay-market, and a kind of plays commonly divided into three acts, and recited extempore by different companies of low-witted fellows. The *serious parts*, as they call them, are in Tuscan, (not of the best, indeed;) the *comical parts*, by Pantalone, Arlecchino, Brighella, Dottore, Coviello, and some others, speaking various dialects of Italy. If they make people laugh with their repartees and immoral jests, they have an audience; if not, they starve. Authors of Operas we have none that deserve to be named, excepting *Apostolo Zeno* and *Pietro Metastasio*. The poetry of *Zeno* is a little harsh; but *Metastasio's* is harmony itself; and although he is still living at Vienna, yet his works have been printed above thirty times in a few years. Our old and good tragedies and comedies are confined to colleges and seminaries, where students act them in the Carneval time.



Poeti Greci volgarizzati. *Greek Poets  
translated into Italian.*

**L'** ILLIADÉ d' Omero, tradotta in Ottava Rima da Berardino LEO. In Roma, per Bartolomeo Toffo, 1573, in duodecimo, twelve books only.

**L'** Illiade d' Omero, tradotta in Lingua Italiana da Paolo BADESSA. In Padova, per Grazioso Percacino, 1564, in quarto, in blank verse and five books only.

**L'** Illiade, tradotta in Ottava Rima da Giambattista TEBALDI. In Ronciglione, per Lodovico Grignani e Lorenzo Lupis, 1630, in duodecimo.

**L'** Illiade, tradotta in Italiano da Francesco Serafino REGNIER Desmarais. In Parigi, per Claudio Cellier, 1698, in duodecimo, in blank verse, and the eight first books only, with some other of his Italian works.

No foreigner ever knew so much of our language as this Monsieur *Desmarais*.

There are many Italian translations of several books of the Iliad; one in particular by one Francesco GUZZANO, printed in Venezia, per Comin da Trino, 1544, in octavo, who, in his dedicace to *Peter Aretino*, promises to publish the other 23 books as soon as he has *sparagati* *l' alcuni errori*; that is, polished them. But our



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our most celebrated translation of Homer's works is the following :

L' Iliade d' Omero, tradotta dall' original Greco dall' Abate Antonmaria SALVINI. In Firenze, per Gio. Gaetano Tartini e Santi Franchi, 1723, in octavo.

/7 L' Odissea di Omero (con la Batracomiomachia e gl' Inni) tradotta dall' original Greco, by the same, and printed as above, both in blank verse. These translations are reckoned literal, but I could never find them delightful to read.

L' Odissea, tradotta in volgar Fiorentino, in blank verse, da Girolamo BACCELLI. In Firenze, presso il Sermatelli, 1582, in octavo.

In the library of the *marquis Riccardi* at Florence are preserved the seven first books of the Iliad translated by this *Baccelli*, who was hindered by death from finishing this, and polishing both poems.

Oppiano della Pesca e della Caccia tradotto dal Greco, dall' Abate Antonmaria SALVINI, e illustrato con varie Annotazioni. In Firenze, presso Tartini e Franchi, 1728, in octavo, in blank verse.

Tutte l' Opere d' Esiodo, tradotte dall' Abate Antonmaria SALVINI. In Padova, 1747.

*Salvini* has also left Apollonius, Proclus Licius, Callimachus, Aratus, Dionysius, Periegetes, Manetho, Nycander, Nonnus Polopolita, Teognides, and other Greek authors, translated into Italian; but the possessors of his valuable manu-

manuscripts had not delivered them to the printers when I left Italy. Our *Literati* had the utmost veneration for *Salvini*, and many foreigners have spoke of his immense erudition, amongst whom father *Bernard Montfaucon*, in his *Italick Diary*, says, that he never met, either at home or on his travels, with any body who knew more Greek than *Salvini*; and I will say it here, that, besides his numerous translations from that language, we have also *Addison's Cato*, translated by him from the English, and other things from other languages. But his most pleasing works are his three volumes of discourses, his letters, and some of his poetical compositions, which are, perhaps, more pleasing to read than his translations, because, when he made these, he wanted to be literal, that he might help his countrymen to understand the originals, and did not give his imagination that scope, which he could give it when he writ by himself. I shall have occasion to mention some of his other works in some other place.

La Batracomiomachia d' Omero, tradotta in Terza Rima, da Giorgio SOMMARIPA Veronese. In Verona, 1470, in quarto. A very pretty thing. Ode di Pindaro, tradotte da Alessandro ADIMARI. In Pisa, per Francesco Tanagli, 1631, in quarto.

*Zeno*, who had scarce a rival in the knowlege of the Greek tongue, says, that he often seeks  
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is vain for Pinder in Adimati, but attributes it to the impossibility of translating that poet.

Un' Oda di Saffo tradotta da Francesco ANGUILLA con ampio commento. In Venezia, 1572, in quarto.

Teocrito volgarizzato da Antonmaria SALVINI. In Venezia, presso Bastian Coleti, 1717, in duodecimo.

There is another translation by *Regolotti*, a professor of Greek in the University of Turin.

Anacreonte tradotto in versi da Francesco Antonio CAPPONE. In Venezia, 1670.

Anacreonte, tradotto in versi da Bartolomeo CORSINI. In Parigi, 1677, in duodecimo. Printer unknown.

Anacreonte, tradotto in versi e di Annotazioni illustrato dall' Abate REGNIER. In Parigi, per Giambattista Coignard, 1693, in ottavo.

Anacreonte, tradotto da Antonmaria SALVINI. In Firenze, per i Bindi, 1695, in duodecimo.

Anacreonte, tradotto da Alessandro MARCHETTI. In Lucca, 1707, in quarto.

I have seen an edition of these five translations of *Anacreon* printed together, and they are all very good, especially those by *Regnier* and *Marchetti*. *Corsini* has also left in manuscript a burlesque epick poem, entitled, *Il Torracchione*, part of which I have read, and it pleased me much.

L' Ecuba Tragedie di Euripide, tradotta in Lingua volgare da Giambattista GELLI, in ottavo. place, printer, and year unknown.

Gelli

**Gelli** was a poor shoe-maker of Florence; some say he was a taylor. *Mattheus Toscanus* writ this epigram in his praise.

*Que calamo aternos conscripsit dextera libros,  
Sapè hæc cum gemino forfice rexit acum.  
Induit hic hominum peritura corpora veste,  
Sensa tamen libris non peritura dedit.*

The Italian writings of **Gelli** are in pure language.

**L' Ecuba**, tradotta da Lodovico DOLCE. In Venezia, presso il Giolito, 1543, in octavo.

**L' Ecuba**, tradotta da Giovanni BALCIANELLI. In Verona, 1592, in octavo.

Three years ago they were printing in Padua the nineteen tragedies of *Euripides*, with an Italian translation, and notes in Latin and Italian. The translation is by Michelangelo CARMELI, professor of the Oriental Tongues in that University.

**Il Ciclope d' Eutipide**, tradotto da Antonmaria SALVINI. In Firenze, per Giuseppe Marini, 1728, in quarto.

**L' Edipo**, Tragedia di Sofocle, tradotta da Orsatto GIUSTINIANO Patrizio Veneto. In Venezia, per Francesco Ziletti, in quarto.

This excellent translation was represented in Vicenza in the year 1584, with magnificent decorations by the Olympic Academicians on their famous theatre in that city; and the learned blind man *Luigi Groto*, surnamed *Il Cieco d'Adria*,

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the blind man of Adria, (as I said in another place) was invited by the Academicians to act the part of blind Edipus in the tragedy. *Or-fatto Giustiniano* was a poet and a physician.

L' Edipo di Sofocle, tradotto da Pietro Angeli BARGEO. In Firenze, per Bartolomeo Sematelli, 1589, in octavo.

Edipo, tradotto da Girolamo GIUSTINIANO Genovese. In Venezia, per Bastian Combi, 1610, in duodecimo.

L' Elettra di Sofocle, fatta volgare da Erasmo di VALVASONE. In Venezia, presso i Guerra, 1588, in octavo.

Le Commedie d' Aristofane, tradotte da Bartolomeo e Pietro ROSITINI da Prato Albino. In Venezia, per Vincenzo Valgrisi, 1545, in octavo.

These two *Rositini*, and another called *Lodovico*, were brothers, and all three physicians by profession.

L' Eneide di Virgilio. In Milano, per Ugonem de Rugeriis, 1491. Translator unknown.

L' Eneide di Virgilio, tradotta da Tommaso CAMBIATORE da Reggio (in Lombardia) in Terza Rima. In Venezia, per Bernardino de' Vitali, 1532, in octavo.

The manuscript of this translation fell into the hands of *Giampaolo Vasso*, a Venetian, who, having corrected it carefully, gave it to *Bernardino de' Vitali* to print; but in the year 1738 printing

printing it again, he expunged the name of *Cambiatore*, and put his own instead.

L' Eneide di Virgilio, tradotta da Annibal CARO, in blank verse. In Treviso, presso Evangelista Deuchino, 1603, in quarto.

I register this edition, because many people think it the best; but there are many, both ancient and modern, which are very good. This is reckoned our capital translation of the *Æneid*.

L' Eneide di Virgilio, tradotta in Ottava Rima, dal Padre Bartolomeo BEVERINI Lucchese. In Roma, presso il Bernabò, 1700, in quarto.

This translation I do not think inferior to *Caro's*, though it is not so universally known. There is an edition with the Latin aside.

L' Eneide di Virgilio, tradotta in verso sciolto da Teodoro ANGELUCCI. In Napoli, per Ettore Cicconio, 1649, in duodecimo.

This also is a very elegant translation.

L' Eneide in Toscano, in Ottava Rima, del Cavalier CERRETANI Senese. In Firenze, per Lorenzo Torrentino, 1560, in quarto.

L' Eneide, tradotta da Lelio GUIDICIONI Lucchese. In Roma, 1642, in ottavo.

L' Eneide, ridotta in Ottava Rima, da Ercole UDINE Mantovano. In Venezia, per Bernardo Giunti, 1607, in quarto.

Tutte l' Opere di Virgilio, tradotte in versi sciolti da diversi Autori e raccolte da Lodovico DOMENTICHI. In Firenze, per i Giunti, 1556, in ottavo.

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This translation by twelve different authors is very good and scarce. The authors were Alessandro *Sanfeloni* of Siena, Cardinal Ippolito de' *Medici* of Florence, Bernardino *Borgbesi* of Siena, Lodovico *Martelli* of Florence, Tommaso *Percacchi* of Castiglione Aretino, Alessandro *Piccolomini* of Siena, Giuseppe *Betussi* of Bassano, Lionardo *Ghini* of Cortona, Bernardino *Minerbetti* of Florence (bishop of Arezzo) Lodovico *Domenichi* of Piacenza, Bernardino *Daniello* of Lucca, and Paolo *Mini* of Florence.

I primi quattro Libri dell' Eneide, tradotti da Girolamo Zobero. In Bologna, per Alessandro Benacci, 1658, in ottavo.

I sei primi Libri dell' Eneide di Virgilio, tradotti e dedicati a più illustri ed onorate Donne (Sanesi.) In Venezia, per Comin da Trino, 1540, in ottavo. The translators are, Alessandro *Sanfeloni*, cardinal Ipolito de' *Medici*, (some say Francesco Maria *Molza*) Bernardino *Borgbesi*, Bartolomeo *Carli*, Aldobrando *Cerretani*, and Alessandro *Piccolomini*.

Il primo Libro, tradotto in Ottava Rima da Giovanni Andrea dell' ANGUILLARA. In Padova, per Grazioso Percacino, 1564, in quarto. *Anguillara* was hindered by death from finishing his translation of the *Æneid*. Had he finished it, it would have been more pleasing to read than any of the above-named, if we can judge by this specimen.

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Il primo Libro dell' Enea, tradotto da Lodovico DOLCE, in Ottava Rima. In Venezia, per Giorgio de' Cavalli.

*Dolce* has also written a poem, entitled, *L' Enea*, in thirteen books, printed in Venezia, per Giovanni Varisco, 1568, in quarto; he writ also another poem, entitled, *L' Achille*, of which this *Enea* is a continuation, printed, dal Giolito, 1572, in quarto. These two poems are a free translation of the *Iliad* and the *Æneis*.

*Apostolo Zeno*, in his notes on the *Eloquenza Italiana* by *Fontanini*, mentions many translations of the *Æneid*, which are still extant in the libraries of Italy, by different authors. And I forbear to register a multitude of translations of sundry books of it, translated by different hands, which are printed, though some of them are well done.

La Bucolica di Virgilio, tradotta da Bernardo PULCI. In Fiorenza, 1494. Printer unknown. This *Pulci*, I said in another place, was the first Italian translator into verse. There is another edition of *La Bucolica*, anterior to this.

La Bucolica di Virgilio, tradotta per Fratrem Evangelistam Fossa de Cremona, Ordinis Servorum. In Venezia, per Cristophorum de Pensis de Mandello, in quarto.

Tho' this translation in prose has no date; yet, by the Latin of the title page, and the paper and characters, it appears, that it was printed before the year 1500.



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La Bucolica di Virgilio, tradotta da Vincenzio MENNI. In Perugia, per Girolamo Bianchino; 1544, in duodecimo.

La Georgica di Virgilio, tradotta per Bernardino DANIELLO e commentata. In Venezia, presso il Grifio, 1549, in quarto.

A fire that burnt a country-house of this elegant Lucchese deprived us of a history of his country, and of a large volume of his lyrick poetry, which he had ready for the press; yet he had constancy enough to laugh at his calamity, and lived a long life.

La Georgica, tradotta in versi sciolti da Antonio NEGRISOLI. In Venezia, per Nicolò Boscarini, 1552, in ottavo.

*Negrifoli*, a nobleman of Ferrara, was many years in the service of *Bona Sforza*, queen of Poland.

Il Moretto di Virgilio, tradotto in versi volgari sciolti da Alberto LOLLIO. In Venezia, presso il Giolito, 1548, in ottavo.

Of *Lollio* I spoke in another place;

Ovidio Metamorfi in volgare stampato in Venezia, per Zoanne Rosso Vercellese, 1497, in folio, with cuts. The translator is said to be Giovanni BONSIGNORE, an author of the thirteenth century.

L' Eroidi di Ovidio in Prosa. A book in quarto, without year or place, printed for Sisto Rieffinger; under whose name, in a copy that was in the possession of marquis *Maffei*, there was written,

written, in a very old hand, these words: *Argentina qui Neapolim artem typographicam ad-  
vexit.*

**Le Eroidi d' Ovidio**, tradotte in Ottava Rima,  
da MONTICIELLI. In Brescia, 1491, in quarto.

**Le Eroidi d' Ovidio**, tradotte, in prose, da Carlo  
FIGIOVANNI. In Venezia, 1532, in octavo.

**Epistole del Famoso Ovidio**, in Ottava Rima.

It appears, by the paper and characters, that  
this edition was made in the fourteenth century,  
but the printer, as well as the translator, is un-  
known.

**Le Metamorfosi d' Ovidio**, tradotte, in Ottava  
Rima, da Giovanandrea DELL' ANGUILLARA.

In Venezia, presso Bernardo Giunti, 1584, in  
quarto, with fine cuts, reckoned the best edition.

This translation has so much the air of an ori-  
ginal, the verses are so easy, so harmonious,  
that I prefer it to all the translations I ever read ;  
yet there are some few inelegancies of language.

*Lodovico Dolce*, that laborious *Dolce* named so  
many times in this my library, writ a poem,  
entitled, *Le Trasformazioni*, printed in Vene-  
zia, presso il Giolito, in quarto, in Ottava  
Rima, which is a free translation of the *Meta-  
morphosis*.

**Ovidio de' Rimedi contra l' Amore**, fatto vol-  
gare, e ridotto, in Ottava Rima, da Angiolo  
INGEGNERI. In Avignone, presso Pier Rosso,  
1576, in quarto.

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The learned world is little aware of the great obligation that they have to this *Ingegneri*, without whom the works of *Torquato Tasso* would have been lost in all probability; I mean, that *Tasso* writ so bad a hand, that he could not read it himself, and was obliged to give his works to *Ingegneri*, who copied them fair; a thing that no body could do but him.

Le Epistole di Ovidio, tradotte in versi sciolti da REMIGIO Fiorentino. In Venezia, presso il Giolito, 1555, in octavo.

This is a translation much esteemed.

Le Epistole d' Ovidio, tradotte, in Terza Rima, da Camillo CAMILLI. In Venezia, presso il Ciotti, 1587, in duodecimo.

This is that poor *Camilli*, who was beaten by *Tasso* for his Continuation of the *Jerusalem*.

Le Epistole d' Ovidio, tradotte, in Terza Rima, da Angelo RODOLFINI. In Macerata, per Giuseppe Piccini, 1682, in duodecimo.

I Fasti d' Ovidio, da Vincenzo CARTARI in verso sciolto. In Venezia, 1551, in octavo.

L' Arte d' Amare d' Ovidio, in Terza Rima. In Venezia, 1526, in octavo. Translator and printer unknown.

I Cinque Libri delle Ode di Orazio Flacco dette in Canzoni, Sestine, Ballate, e Madrigali, da Giorgini DA JESI. In Jesi, presso Pietro Farri, 1595, in duodecimo.

La Poetica d' Orazio, tradotta da Lodovico DOLCE. In Venezia, per Francesco Biandone, 1535, in octavo.

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La Poetica d' Orazio, tradotta, in Ottava Rima, da Scipione Porzio. In Napoli, per Giovan Giacomo Carliuo, 1610, in quarto.

La Poetica d' Orazio, tradotta da Lodovico LEPORZO. In Roma, per Francesco Corbelletti, 1630, in ottavo.

La Poetica d' Orazio, tradotta da Pandolfo SPANNOCHI. In Siena, nella Stamperia del Pubblico, 1714, in ottavo.

I dilettevoli Sermoni, altrimenti Satire, e le morali Epistole di Orazio insieme con la Poetica, tradotte da Lodovico DOLCE, dal Poema Lattino in versi sciolti volgari. In Venezia, presso il Giolito, 1559, in ottavo,

De Satire di Giuvenale, tradotte, in Terza Rima, da Giorgio SOMMARIPA. In Trevigi, 1480, in folio.

*Zeno says, that P' antico volgarizzamento del Sommaripa non vale gran cosa, the ancient translation by Sommaripa is not worth much.*

Parafrasi di Lodovico DOLCE della Sesta Satira di Giuvenale nella quale si ragiona delle miserie degli Uomini Ammogliati; con P' Epitalamio di Catullo nelle Nozze di Peleo e di Teti, tradotto in verso sciolto dal medesimo. In Venezia, per Curzio Navò, 1538, in ottavo.

Giuvenale e Persio, spiegati in versi volgari ed illustrati con Annotazioni dal Conte Camillo SILVESTRI da Rovigo. In Padova, 1711, in quarto.

*The translation is indifferent, but the notes are good.*

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Le oscurissime Satire di Persio, con la chiarissima  
Spofizione di Gio. Antonio VALLONE. In Na-  
poli, per Giuseppe Cacchi, 1576, in octavo.

*Vallone* was of Castel Monardo in Calabria.  
His exposition is in Italian prose, interspersed  
with some verses now Latin now Italian, which  
are quotations and occasional explanations of  
some passages from the ancients.

Persio, tradotto in verso sciolto e dichiarato da  
Francesco STELLUTI. In Roma, per Jacopo  
Mascardi, 1630, in quarto.

This is our capital translation of these satires.

La Tebaide di Stazio, tradotta da Selvaggio POR-  
PORA. In Roma, per Giammaria Salvioni,  
1630, in folio,

La Tebaide di Stazio, tradotta, in Ottava Rima,  
da Erasmo DI VALVASONE. In Venezia, per  
Francesco Franceschi, 1470, in quarto.

This a very valuable translation.

La Tebaide di Stazio, tradotta, in Ottava Rima,  
da Giacinto NINI. In Roma, 1630, in oc-  
tavo. Printer unknown.

La Tebaide di Stazio, tradotta in versi sciolti dal  
Cardinale Cornelio BENTIVOLIO. Printed I  
have forgot where.

This is our capital translation of this poet.

Ratto di Proserpina di Claudiano, tradotto da  
Giovambattista BARBO. In Padova, in quarto.  
Printer and year unknown,

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Ratto di Proserpina di Claudiano, tradotto in verso sciolto da Livio SANNUTO. In Venezia, 1551. Printer unknown.

Ratto di Proserpina, tradotta, in Ottava Rima; da Gio. Domenico BEVILACQUA. In Palermo, per Gianfrancesco Carrera, 1585, in quarto.

Il Rapimento di Proserpina di Claudiano, tradotto da Marcantonio CINUZZI. In Venezia, presso i Franceschi, 1608, in quarto.

This translation is in the dialect of Siena.

Opere di Claudiano, tradotte ed arricchite di erudite Annotazioni da Nicola BEREGANI nobile Veneto. In Venezia, presso Gio. Gabriello Ertz, 1716, 2 vol. in octavo, in blank verse. *Zeno says, that, in this translation, Berégani bravamente sostiene il Genio e il Carattere del Poeta Latino; that is, Keeps up nobly to the genius and character of the Latin poet.*

Lucano in volgare. Incipit liber Lucani Cordubensis poetæ clarissimi editus in vulgari sermone; metrico tamen; per R. patrem et dominum L. CARDINALEM de Montichiello dignissimum. Impressus Mediolani per Magistrum Cassanum de Montegaziis anno salutis nostræ M.CCCC.LXXXXII. die vii. Septembris, in quarto; and also, Venetiis, per me Manfredum de Monferrato de Strevo, M.CCCC.LXXXXV. die quarta mensis Augusti, in quarto.

This work is in Ottava Rima, divided into ten books. Who this author was no body knows. Some are of opinion that he was not a cardinal, but

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but that the name of his family was *Cardinale*; and *Apostolo Zeno*, in his notes to *Fontanini's Eloquenza* says, that this is no translation of Lucan, but a capricious romance, in which the author quotes often Lucan. Yet I do not chuse to leave out of my library such a book for the respectableness of its antiquity.

Lucano delle Guerre Civili, tradotto in verso sciolto da Giulio MORICI da Ravenna. In Ravenna, per Francesco Tebaldini, 1587, in quarto.

Lucano delle Guerre Civili, tradotto in verso sciolto da Paolo ARBIANI. In Venezia, per Gio. Battista Catani, 1668, in octavo.

I know nothing of the authors of these two translations.

Lucrezio della Natura delle Cose, tradotto da Alessandro MARCHETTI. In Londra, per Giovanni Piccard, 1717, in octavo, in blank verse. A translation much praised, yet the versification, in my opinion, is but indifferent. The editor was *Paolo Rolli*, the translator of *Milton* into Italian blank verse.

Le Tragedie di Seneca, tradotte da Lodovico DOLCE. In Venezia, per i Sessa, 1660, in duodecimo.

Le Tragedie di Seneca, tradotte da Ettore NINI. In Venezia, per Marco Ginami, 1622, in octavo.

L' Anfitrione, Commedia di Plauto, tradotto di Latino in volgare da Pandolfo COLLENUCCIO.

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In Venezia, per Nicolò Zoppino, 1530, in octavo, in Terza Rima.

The chronicles of Ferrara inform us, that this translation was the first comedy in verse that was exhibited on an Italian stage; having been represented in January 1486, in Ferrara, by the order of the duke Hercules I. who bid *Colenuccio* to translate it.

L' Anfitrione, Commedia di Plauto, tradotta in Ottava Rima, in octavo, without author; printer, or year.

Some think this translation by *Boscchio*; some by *Gbigo Brunelleschi*, or by *Domenico da Prato*, who lived in the time of *Boccaccio*, or a little before.

L' Asinaria, Commedia di Plauto, tradotta di Latino in volgare, in Terza Rima. In Venezia, per Bencio da Lecco, 1528, in octavo. Translator unknown.

La Casina, Commedia di Plauto, tradotta di Latino in volgare da Girolamo BERNARDO. In Venezia, per Nicolò Zoppino, 1530, in octavo, in Terza Rima.

La Mustellaria, Commedia di Plauto. In Venezia, per Nicolò Zoppino, 1530, in octavo, in Terza Rima, without the translator's name; but, I think, it is by the same *Bernardo*, as well as the two next, being all three in Terza Rima.

Il Penolo, Commedia di Plauto, tradotta nella comune Lingua. In Venezia, per Nicolò Zoppino, 1532, in octavo. IMC-



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**I Menecmi**, Commedia di Plauto, in Terza Rima. In Venezia, per il Zoppino, 1530, in octavo.

**Le Commedie di Terenzio**, in prose. In Venezia, per Bernardino Vitale, 1533; in octavo. Translator unknown.

*Paolo Manuzio*, the famous printer, touched this translation, and reprinted it in 1544, in octavo.

**Le Commedie di Terenzio**, tradotte in Lingua Toscana da Cristoforo ROSARIO da Spoleti, in prose. In Roma, per Bartolomeo Zannetti, 1612, in duodécimo.

**Gli Adelfi**, Commedia di Terenzio, tradotta da Alberto LOLLIO, in blank verse. In Vinegia, presso il Giolito, 1554, in duodecimo.

**L' Andria e l' Eunuco**, Commedie di Terenzio, tradotte da Giovanni GIUSTINIANO da Candia. In Vinegia, per Francesco da Asola, 1554, in octavo.

Besides the above ancient translations of *Terence's* comedies, which are not bad, there are two modern ones still better: the one is by Nicolo FORTEGUERRI, printed in folio, with cuts of the ancient masks, copied from an ancient manuscript existing in the Vatican library; the other is by Lovisa BERGALLI, whom I mentioned where I named Gaspara STAMPA, printed in Venice, in octavo. I have forgot the year in which these translations were printed.

Istoria.



Istoria. *History.*

**L**A Storia della Guerra di Troja, da Guido DELLE COLONNE Messinese. In Colonia, per Arnolfo Terbone, 1477, in quarto.

The translator was *Filippo Cessi Fiorentino*, tho' some say it was translated by the author himself. Reprinted in Florence, 1610, in quarto, *riveduta e riscontrata per Bastian DE ROSSI.*

Breve Descrizione del Mondo di Zacheria Lilio Vicentino, tradotta da Francesco BANDELLI, con l' Addizione de' Nomi moderni. In Venezia, presso il Giolito, 1552, in ottavo.

*Lilio*, of Vicenza, obtained to be made titular bishop of Sebaste in Armenia for his great learning and piety. His translator was of Cortona, and one of the many grammarians that assisted *Giolito* in the printing of his books.

Gli Costumi, le Leggi, e le Usanze di tutte le Genti, raccolte da Giovanni Boerno Aubano Alemanno, tradotti per il FAUNO, in 3 Libri. *The Manners, Laws, and Customs, collected, &c.* In Venezia, per il Tramezzino, 1543, in ottavo.

Istoria delle quattro Città principali del Mondo cioè Gerusalemme, Roma, Napoli, e Venezia, con un Sommario Istorico delle Indie ed anche le Tavole astronomiche, da Michele ZAPPULO. In Vicenza, 1603, in quarto.

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**Le Croniche di Fra Filippo da Bergamo**, volgarizzate per Francesco C. In Firenze, 1491, in folio.

**Supplemento alle Croniche di Filippo da Bergamo**, con l'Addizione di Bernardo BINDONI. In Venezia, 1540, in folio.

The two above books are very scarce and valuable.

**Acquila Volante di Leonardo ARETINO**, scritta in Latino e da Lui poi tradotta in Italiano Libri 4. In Napoli, per Agostino de Canthano, 1592, in folio; and in Venezia, per Melchior Sessa, 1543, in octavo, with the addition of a fifth book.

It is said of this *Aretino*, who was a great scholar, that he found a work of *Tully*, entitled, *De Gloria*, made use of it in some of his Latin works, and then destroyed it.

**Dionisio da Fano**, *Istorie del Mondo dal suo principio fino al 1606*. In Venezia, 1653, 2 vol. in quarto.

**Alessandro ZILIOI**, *Istorie de' suoi Tempi*, from the year 1600 to 1636. In Venezia, 1642, 3 vol. in quarto.

**Majolino BISACCIONI**, *Continuazione dell' Istorie de' suoi Tempi del Zilioli*, to the year 1650. In Venezia, 1652, in quarto.

Both *Zilioli* and his *Continuator* writ an indifferent stile, but are thought veracious.

**Francesco BIANCHINI**, *Istoria universale provata con Monumenti, e figurata co' Simboli degli Antichi*,

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Antichi. In Roma, 1697, in quarto. A book full of Erudition.

Istorie del suo Tempo di Paolo Giovio, tradotte da Lodovico DOMENICHI col supplemento di Girolamo Ruscelli. In Venezia, per Giammaria Bonelli, 1550, 2 vol. in quarto; and in Fiorenza, per Lorenzo Torrentino, 1540, 3 vol. in quarto.

*Giovio* is famous for his many Latin writings, especially his histories. He was also a good Italian writer. This history of his own time, which at first consisted of forty-five books, is now reduced to thirty-three, because *Giovio* lost six of them in the horrible sack of Rome, that happened in his time; and the other six he would not publish, because, on revising his own work, he thought that it contained things which could not be remembered by a true Italian without grief and shame. The Italians of that age having behaved so vilely in war, that Italy was more ruined by their infamous doings, than by the furious attacks and ravagings of the French and Germans. *Domenichi*, having been delivered from the prisons of the Inquisition at the prayer of *Giovio*, sat about translating, out of gratitude, the histories of his deliverer, and did it with such elegance, that *Giovio*, in a letter to him, has these words: *Conosco chiaramente che le vostre belle traduzioni saranno desiderate per la Lingua in Italia più del mio Latino, il quale aspetterà le lodi sue da altre*

*più remote e strane nazioni ; that is, I perceive that your beautiful translations, for the sake of your Italian stile, will have the preference in Italy to my Latin, which must expect its praises from foreign and remote nations.*

Trattato di LORENZO VALLA, dove si tratta della Donazione che volgarmente si dice esser fatta da Costantino Magno a Papa Silvestro, 1546, in quarto. Printer and place unknown.

Some pretend to prove by the stile, that this book was not writ by so great a man as *Laurentius Valla* was.

Descrizione di tutta l'Italia di Fra Leandro ALBERTI Bolognese. In Bologna, per Anselmo Ciccarelli, 1550, in quarto.

This book would be useful, if some fabulous accounts were expunged from it.

Il Regno d'Italia sotto i Barbari. Epitome di D. Emanuel TESAURO con le Annotazioni di Valerio Castiglione. In Torino, 1664, in folio, with cuts.

This *Tesauro* was, perhaps, the most learned man of his time in Italy ; but his stile is so bad, that his numerous works are scarcely read, though they contain a multitude of fine things. He was of Turin, and a knight of the order of St. Maurice and Lazar.

TOMASO d'Acquileja, delle guerre d'Attila. In Ferrara, 1664, in quarto.

Under this feigned name *John Baptist Pigna* concealed himself.

Itine-

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**Itinerario, ovvero Descrizione de' Viaggi principali d' Italia di Francesco Scoto, with cuts.**  
In Padova, 1654, in octavo.

A very curious book this is.

**Girolamo BRIANI, Istoria d' Italia. In Venezia,**  
1624, 2 vol. in quarto.

**Gabriello SIMEONI, commentari di Venezia, Milano, Mantova, e Ferrara. In Venezia, per Comin da Trino, 1546, in octavo.**

This *Simeoni* was a poet, and one of the many learned Italians that were called to France by Francis I. when that monarch thought of introducing sciences and arts in his kingdom.

**Luca ASSARINI, Guerre d' Italia dall' anno 1513 sino al 1630. In Torino, 1665, in folio.**

This *Assarini* writ very many books; but I register him here, that the English reader may know he was one of the worst writers, as to language, that ever Italy produced.

**Discorsi sopra l' Antichità di Roma, di Vincenzo SCAMOZZI Architetto Vicentino, with valuable cuts. In Venezia, per Francesco Ziletti, 1582, in folio.**

*Scamozzi* was the most renowned of the disciples of *Palladio*. My father, who was architect to Victor Amedeus, father of the present king of Sardinia, whipped me so many times, when I was a boy, for neglecting *Scamozzi* and *Palladio* for *Ariosto* and *Tasso*, that I have no heart to say any thing in praise of the famed Italian professors of the art, which I

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curfed ſo many times in my earlieſt years.  
Thank my ſtars, that, in ſpight of *Scamozzi*,  
I am rather a poet than an architect.

Offervazioni ſopra i Cimiteri de' Martiri ed antichi Criſtiani, with cuts. In Roma, 1719, in folio.

Delle Antichità di Roma, di LUCIO MAURO. In Venezia, 1556, in octavo.

Opera di Andrea Fulvio delle Antichità di Roma e degli Edifici memorabili di quella, tradotto dal Latino in Lingua Toſcana, per Paolo DEL Rosso Cittadino Fiorentino. In Venezia, per il Tramezzino, 1543, in octavo; and with additions, by Girolamo FERRUCCI. In Venezia, 1588, in octavo.

It would be endleſs to enumerate all the Italian writers on the antiquities of Rome.

Storie Ferrareſi, di Gaſparo SARDI. In Ferrara, 1559, in quarto, with additions by the ſame author, and by Agoſtino FAUSTINI. In Ferrara, 1646, in quarto, in 4 vol. and Girolamo BARRUFFALDI, a poet ſtill living when I left Italy, continued the ſame hiſtory, bringing it to the year 1700. In Ferrara, 1700, in quarto.

Franceſco BERNI, memorie degli Eroi della Caſa d' Eſte che ebbero Dominio in Ferrara. In Ferrara, per il Suzzi, 1640, in folio.

This was not *Berni* the poet.

Giambattiſta GIRALDI, Commentario delle Coſe di Ferrara, tradotto di Latino in Volgare da Lodovico

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- Lodovico DOMENICHI: In Firenze, per il  
Torrentino, 1556, in octavo.
- Storia di Commacchio, di Gianfrancesco FERRO.  
In Ferrara, 1701, in quarto.
- Cesare BRISSIO, Relazione dell' antica e nobile  
Città di Cesena. In Ferrara, 1598, in quarto.
- Gregorio ZUCCOLO, Cronica di Faenza dal 700  
al 1236. In Bologna, 1575, in octavo.
- Giulio Cesare TONDUZZI, Storie di Faenza. In  
Ferrara, 1675, in folio.
- Desiderio SPRETI, della Grandezza, rovina, e  
ristoramento della Città di Ravenna. In Pe-  
saro, 1574, in quarto.
- Cesare CLEMENTINI, racconto istorico dalla Fon-  
dazione di Rimini. In Rimini, per lo Sim-  
beni, 1626 and 1627, 2 vol. in quarto.
- Matteo VALLI, Relazione dell' Origine e Gover-  
no della Republica di S. Marino. In Padova,  
1638, in quarto.
- Storia dello Stato d' Urbino, da' Senno i detto  
Umbria Sennonia, da Fra Vincenzo Maria CR-  
MARELLI. In Brescia, 1642, in quarto.
- Memorie Istoricke concernenti la Devoluzione dello  
Stato d' Urbino alla Sede Apostolica. In Fi-  
renze, 1723. Author and printer unknown.
- Pietro NIGROSANTI, Origine e Storie di Fano.  
In Venezia, 1740, in quarto.
- Giuliano SARACINI, Notizie Istoricke della Cit à  
d' Ancona già termine dell' antico Regno d'  
Italia, con diversi avvenimenti nella Marca d'
- L 3
- Ancona



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Ancona ed in detto Regno accaduti. In Roma, 1675, in folio.

Notizie dell' antica Cluna, oggi Sant' Elpidio, raccolte da Andrea BACCI. In Macerata, per il Panelli, 1716, in quarto.

Pietro GRIZZO, ristretto delle Storie di Jesi. In Macerata, 1578, in quarto.

Francesco BRICCHI, Annali di Cagli. In Urbino, 1541, in quarto.

Orazio AVICENNA, Memorie della Città di Cingoli. In Jesi, 1644, in quarto.

Gio. Francesco ANGELITA, Origine, e Storia della Città di Recanati. In Messina, per il Maffei, 1711, in folio.

Luigi MARTORELLI, Memorie Istoriche della Città d' Osimo. In Venezia, per il Polèti, 1705, in quarto.

Camillo LILLI, Storie di Camerino, parte due. In Venezia, in quarto.

Paulo BONOLI, Istoria di Forlì. In Forlì, 1661, in quarto.

Federico GIACOBILLI, Discorso della Città di Foligno. In Perugia, 1618, in quarto.

Pietro FARULLI, Annali e Memorie dell' antica e nobil Città di Santo Sepolcro. In Foligno, 1713, in quarto.

Filippo ANTONINO, Discorsi dell' Antichità di Sarzina, e de' Costumi Romani. In Sarzina, 1607, in quarto.

Felice

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Felice PANTALEONI, Origine e Antichità della Città d' Ascoli. In Roma, 1671, in duodecimo.

Felice CIATTI, Memorie delle cose di Perugia. In Perugia, per il Bartoli, 1638, in quarto, the first volume only.

Che Properzio (the Latin poet *Propertius*) sia Stato di Perugia. In Perugia, 1628, in quaro. Della Statua di Bronzo già nel Territorio di Perugia ritrovata, e poi posta nella Galleria del Gran Duca di Toscana. *On the brass Statue found in the Territory of Perugia, and placed in the Gallery of the Grand Duke of Tuscany.* In Perugia, 1631, in quarto.

Pompeo PELLINI, Storie di Perugia. In Venezia, 1664, in quarto, divided in three parts, but the last is scarce to be found, having been almost all destroyed, as soon as printed, at the petition of the Nobility of Perugia, many of whom thought themselves injured by it.

Fausto DONNOLA, Storia di Spello. In Foligno, 1621, in quarto.

Monaldo MONALDESCHI, Commentari Storici. In Venezia, 1584, in quarto.  
A rare book, but fabulous.

Ciprian MANENTE da Orvieto, Storie della Città d' Orvieto. Tom. I. from the year 970 to 1400; tom. II. to the year 1663. In Venezia, per il Giolito, 1561 and 1566, in quarto.

Giambattista POSSEVINO, Vite de' Santi di Todi, nelle quali si sopre l' Antichità e Grandezza di detta Città. In Perugia, 1597, in quarto.

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**Matteo VECCHIÀZZANI**, *Storia di Forlìmpopoli*.  
In Rimino, 1648, in 2 vol. in quarto.

**Teodoro VALLE**, *la regia ed antica Piperno*. In  
Napoli, 1646, in quarto.

**Bernardino CAMPELLI**, *delle Istorie di Spoleti*.  
In Spoleti, per Giandomenico Ricci, 1672, in  
quarto. The first part only.

**L' Antico Vejo**, di Famiano **NARDINI**. In Ro-  
ma, per il Mascardi, 1647, in quarto.

**Bonaventura THEULI**, *Teatro Istoric di Velletri*,  
Capo de Volsci. In Velletri, 1644, in quarto.

**Felice CANTELORI**, *Memorie Istoriche della Ter-  
ra di Cesi*. In Roma, 1685, in octavo.

*Istoria della Città d' Avignone, e Contado Veno-  
fino*, per Sebastian **FANTONI**. In Venezia, per  
l' Ertz, 1678, 2 vol. in quarto.

**Pompeo SARNELLI**, *Memorie Cronologiche de'  
Vescovi ed Arcivescovi di Benevento, con la  
Serie de' Duchi e Principi Longobardi nella  
stessa Città*. In Napoli, 1691, in quarto.

**Antonio CONTATORE**, *delle Storie Terracinesi*.  
In Roma, 1606, in quarto.

*Memorie Istoriche dell' Antico Tuscoli, oggi  
Frascati*, di Pompeo **COMPAGNONI**. In Roma,  
per il Buagni, 1711, in quarto.

*Statuta Venetorum Latine et Italice*. In Vene-  
zia, per Dionysium Bertochum, 1492, in folio.  
A book scarce to be found.

*Istoria Veneziana*, di Marcantonio Sabellico, Li-  
bri 33, to the year 1490. In Venezia, 1668,  
in

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in quarto, translated from the Latin. The same, translated by Matteo VISCONTI. In Venezia, in folio.

There is a translation of *Sabellico's* history, printed under the name of *Lodovico Dolce*, in 1545, in quarto, which is not by *Dolce*, as he tells in a letter printed at the end of the translation of the life of *Apollonius Tianeus*, by *Francesco Baldelli*. *Sabellicus* is one of our most celebrated writers of history in Latin; yet he wants correction in the relation of many facts.

*Istoria Veneziana*, di Paolo PARUTA, from the year 1513 to 1573. In Venezia, per Domenico Nicolini, 1605, in quarto.

*Apostolo Zena* writ the life of this historian, and printed it in Venezia, per Lovisa, 1718.

Pietro GARZONI, *Storia della Repubblica di Venezia*. In Venezia, 1705, in quarto.

Nicolò DOGLIONI, *Storia Veneta dalla prima Fondazione fino al 1597*. In Venezia, 1598, in quarto.

This history bears no great character.

Paolo MOROSINI, *Storia della Città e Repubblica di Venezia*, to the year 1486. In Venezia, 1637, in quarto.

The author, who was a nobleman of Venice, was banished his country for a visit he paid to cardinal *Salviati*, an enemy to the Venetians. His history is much valued, and he is besides much to be praised for preserving the writings

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tings of *Andrea Morosini* his brother, which he corrected and published.

Giambattista CONTARINI, *Storia Veneta*. In Venezia, 1663, 2 tom. in quarto.

There are no less than ten authors of this noble Venetian family of the *Contarini*; almost all above mediocrity.

Alessandro Maria VIANOLI, *Storia Veneta*. In Venezia, 1680, 1684, 2 vol. in quarto.

Paolo RAMUSIO, della Guerra Costantinopolitana, tradotta da Girolamo Ramusio figlio di Paolo. In Venezia, 1628, in quarto.

This history was originally written in Latin by *Paolo*, and translated into Italian by his son *Girolamo Ramusio*. Both the Latin and the Italian are elegant.

Andrea MOCENIGO, *Guerra di Cambrai*. In Venezia, 1560, in octavo, from the year 1500 to 1517.

This author is more recommendable for truth than for elegance.

*Istoria della Venuta a Venezia di Papa Alessandro III.* di Gio. Francesco OLMO. In Venezia, 1629, in quarto.

This history has for the greater part the air of a fable.

Biagio RITH, *Commentario delle Guerre passate nel Friuli, e ne' confini dell' Istria e di Dalmazia*. In Trieste, 1629, in quarto.

An ill-written book, but full of curious transactions, and the only Italian one that gives us

a to-

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a tolerable account of the Dalmatians so little known throughout Europe.

**Pietro CONTARINI**, Istoria Veneta. In Venezia, 1572, in quarto.  
A history of reputation.

**Andrea VALERIO**, Istoria della Guerra di Candia. In Venezia, 1669, in quarto.  
No bad book.

**Francesco SANSOVINO**, Venezia descritta in 14 Libri. In Venezia, 1663, in quarto.  
This is the best edition, because of the additions. The history is of reputation.

**Fra PAOLO**, Storia Particolare delle Cose passate fra il sommo Pontefice Paolo V. e la Repubblica di Venezia. In Mirandola, 1624, in quarto.

It is pity this book is not writ with a better stile.

**Elia CAVRIOLO**, Storia di Brescia vulgarizzata da Patrizio Spina. In Brescia, per Marchetti, 1585, in quarto.

**Gio. Candido**, Commentario delle Cose d'Acquileja. In Venezia, 1544, in octavo. Translated from the Latin.

**Mauro ORBINI**, Il Regno degli Slavi, oggi corrottamente detti Schiavoni, dalla Origine loro fino all' anno 1370. In Pesaro, 1601, in folio.  
A most valuable book.

**Minuccio MINUCCI**, Storia degli Uscocchi. In Venezia, 1616, in quarto.

**Andrea MARMORA**, Storia di Corfù. In Venezia, presso Stefano Curti, 1672, in quarto.

*Marmora*

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*Marmora* was a very learned man.

Copioso ristretto degli Annali di Raufa, di Giacomo di Pietro LUCARI Gentiluomo Raufeo. In Venezia, 1605, in quarto.

This is the best account we have in Italian of that little commonwealth, though the next is not despicable:

La Storia di Raugia di Serafino RAZZI. In Lucca, per il Busdrago, in quarto.

Le due decche dell' Istoria di Sicilia di Tomaso FAZZELO Siciliano divise in 20 Libri, tradotte dal Latino per Remigio Fiorentino. In Venezia, per i Guerra, 1574, in octavo; and in Palermo, 1628, in folio, with additions by Martino *Lafarina*. A very curious and valuable book.

Giuseppe Costanzo BUONFIGLIO, Storia Siciliana. In Venezia, per il Ciera, 1604, 2 vol. in quarto.

Filadelfo MUGNOS, Ragguagli Storici del Vespro Siciliano. In Palermo, 1645, in quarto.

Giovanni VILLANI, Antica Cronica del Regno di Sicilia, in black letter, and without date.

This *Villani* is not to be mistaken for that who writ the history of Florence.

Agostino INVEGES, Annali di Palermo, 3 vol. in folio, printed in Palermo. The first vol. is entitled, *Palermo Antico*, 1649; the second, *Palermo Sacro*, 1650; the third, *Palermo Nobile*, 1651, with cuts.

A very scarce book, and full of erudition and curious things, but quite inelegant.

Agostino

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Agostino DELLA CHIESA, Corona Reale di Savoia. In Cuneo, 1655, 2 vol. in quarto.

This book contains a description of the provinces under the dominion of the (then) Duke of Savoy.

Lodovico DELLA CHIESA, Origine della Serenissima Casa di Savoia. In Torino, 1608, in quarto.

Lodovico DELLA CHIESA, Compendio delle Storie del Piemonte, 1608, in quarto.

Both Agostino and Lodovico *Chiesa* were inelegant writers, but knew well the things they writ about.

Emanuel TESAURO, Storia di Torino. In Torino, 1679, 2 vol. in folio.

The stile of this history is the worst thing we have in the language, but there is immense erudition in this history, and the author had the archives of his master Emanuel Duke of Savoy thrown open to him.

Istoria Fiorentina del Poggio trasportata dal Latino in Italiano da Jacopo Poggio suo Figliuolo. Impressa in Venezia, per Jacopo di Rossi, 1476, in folio.

The Latin original was never printed till the year 1715, in quarto, with notes by *Giambattista Recanatì*; and the Italian translation is excellent.

Istoria Fiorentina di Lionardo ARETINO. In Venezia, per Jacopo Rossi, 1456, in folio; and in Fiorenza, per Bartolomeo P. 1492.

The



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The Florentines were so pleased with this history, that they put a crown of laurel upon the head of this author after his death, and buried him with it, and with a copy of his book on his bosom.

*Storia Fiorentina* di Benedetto VARCHI, from the year 1440 to 1538. In Colonia, presso Pietro Martello, 1721, in folio; and in Leiden, 1723, in folio.

The dates of this history are false, both editions were made in Italy. *Varchi's* style, as I have said in another place, is pure and elegant, though a little too much elaborated.

Francesco ABELA, *Malta illustrata*. In Malta, 1647, in folio, with cuts.

A scarce and curious book.

*Istoria della Sacra Religione e Milizia* di S. Giovanni Gerosolimitano, di Giacomo BOSIO. In Roma and Napoli, 1594, 1621, 1638, 3 vol. in folio.

*Bosio* was of Cherasque in Piemont, knight and historiographer of the Jerosolimitan order.

*Croniche di Francia e Cronica* di S. Dionigio. In Parigi, per Pasquier Bonhomme, 1475, 3 vol. in folio. Author unknown, and a book very scarce.

*Memorie recondite* di Vittorio SIRI, from the year 1601 to 1640. Tom. 1 and 2, in Ronco, 1677; tom. 3 and 4, in Parigi, per Sebastiano Mabre Cramoisy, 1677; tom. 5, 6, 7, and 8,  
in

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in Lione, presso Annison e Pofuel, 1679, all in quarto.

This is as valuable a history as any in Italian, though the stile and language of the author are but indifferent, and it is very difficult to find all the volumes. None of our historians comes up to *Siri's* reputation, in point of veracity.

**Il Mercurio, ovvero Istoria de' Correnti Tempi,** by the same *SIRI*. Tom. 1, in Casale, per Cristoforo della Casa, 1647; tom. 2, there by the same, 1648; tom. 3, in Lione, presso Gio. Antonio Hugueran e Marcantonio Ravaud, 1652; tom. 4 and 5, in Casale, per Giorgio del Monte, 1655; tom 6, 7, 8, and 9, in Casale, by the same, 1667; tom. 10, there by the same, 1668; tom. 11, in Parigi, per Andrea Cramoisy, 1670; tom. 12, in Parigi, per Sebastiano Mabre Cramoisy alle due Cicogne, 1672; tom. 13, there by the same, 1674; tom. 14 and 15, in Firenze, per Ipolito della Nave, 1682; these two last volumes are more difficult to be found than all the rest. All the volumes are in quarto.

**Istoria di Pietro BIZARI, delle Guerre d' Unghe-**  
ria, from the year 1564 to 1568. In Lion\*, per il Rovilio, 1569, in octavo.

**Olao Magno, Istoria delle Cose Settentrionali, tra-**  
dotta da REMIGIO Fiorentino. In Venezia, 1565, in folio.

*As Remigio Fiorentino* is one of my favourite writers for stile, so I never leave out his name  
when

when it comes in my way; yet, in this translation, he was a little inaccurate.

Della Guerra di Fiandra descritta dal Cardinal BENTIVOGLIO. In Parigi, nella Stamperia Reale, 1645, in folio.

Relazioni del Cardinal BENTIVOGLIO in Tempo delle sue Nunciature di Fiandra e di Francia. In Anversa, per Giovanni Meerbecio, 1629, in folio.

Memorie, ovvero Diario del Cardinal BENTIVOGLIO. In Amsterdam, presso Giovanni Janſonio, 1648, in octavo.

This cardinal, whose name was *Guido*, was one of the greatest writers we ever had, and few statesmen equalled him in prudence. But tho' his stile is generally good, yet he could not help a witless pun from time to time. There is an edition of this Cardinal's works made in Paris, per Giovanni Joſt, 1648, in folio. We had another cardinal of the same family, whose name was *Cornelio*, who writ better than *Guido*, but few things of his were printed.

Gianfrancesco BRONDI, Storia delle Guerre Civili d' Inghilterra tra le due Cafe di Lancaſtro e di York dopo l' anno 1377, ſmo al 1509. In Venezia, 3 vol. in quarto.

*Biondi* writ his history while he was in England, and had a pension from James I. of 700 crowns a year; but having extolled too much the power of the king, was obliged to quit the country.

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He was of *Lefina*, an island of *Dalmatia*, and boasted his descent from the ancient kings of *Illyricum*. *Henry Wotton*, ambassador from England to Venice, made a protestant of him; and he came to England with the famous *Marcantonio de Dominis*.

Lo Scisma d' Inghilterra, con altre Operette di Bernardo DAVANZATI. In Firenze, nella nuova Stamperia de' Maffi e Landi, 1638, in quarto:

This *Davanzati* is the most laconick writer in our language, and very elegant.

Commentario delle Cose de' Turchi di Paolo GIOVIO ed Andrea CAMBINI, con i fatti e Vita di Scanderbeg. In Venezia, per Aldo, 1541, in ottavo.

A valuable and scarce book.

Cronica dell' Origine e Progressi degli Ottomani, composta da Saladino in Lingua Turca, e tradotta in Italiano da Vincenzo BRATUTTI. In Vienna, 1649, in quarto.

A book rarely to be found.

Giovanni SAGREDO, Memorie Istoriche de' Monarchi Ottomani. In Venezia, 1677, in quarto.

This is a book much esteemed.

Relazione della Colchide, oggi detta Mengrelia, da Arcangelo LAMBERTI. In Napoli, 1654, in quarto.

*Lamberti* writ his book in Mengrelia. He was a great traveller.

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Istoria Univerfale dell' Origine, Guerre, ed Imperio de' Turchi, raccolte da Francesco SAN-  
SOVINO, ed accrefciute dal Conte Majolino BR-  
SACCIONI. In Venezia, per Sebaftiano Combi,  
1654, 2 vol. in quarto.

This is our capital hiftory of the Turks.

L' Alcorano di Maometto, tradotto dall' Arabo,  
1547, in quarto.

Criticks fay it is not a faithful tranflation.

Istoria della Guerra Sacra di Gerufalemme per  
Guglielmo Arcivefcovo di Tiro, tradotta da  
Giuseppe OROLOGGI. In Venezia, preffo Giu-  
seppe Valgrifio, 1562, in quarto.

This book is much valued.

Istorie di Fernando COLOMBO, nelle quali fi ha  
particolar relazione delle Vita e fatti di Crifto-  
foro COLOMBO fuo Padre, e de' Scoprimenti  
che fece nell' Indie Orientali, tradotte dallo  
Spagnuolo da Alfonfo ULLOA. In Venezia,  
1571, in octavo.

Le Storie dell' Indie Orientali del P. Gio. Pietro  
MAFFEI, tranflated from the Latin. In Fi-  
renze, per Filippo Giunti, 1589, in quarto.

Istoria delle Guerre del Regno del Brafile accadute  
tra la Corona di Spagna e la Republica d' Ol-  
landa, compofte da Fra Giangiuſeppe DI S.  
TERESA. In Roma, 1698, 2 vol. in folio.

Antonio DE SOLIS, della Conquiſta del Meſſico.  
Well tranſlated from the Spaniſh, and printed  
many times.

L' Iſto-

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**L' Istoria di Italia, di Francesco GUICCIARDINI, Gentiluomo Fiorentino.** In Fiorenza, per Lorenzo Torrentino, 1561, in folio.

This is the first and best edition, because printed from the author's manuscript, still preserved in the Medicean Library at Florence; but as this edition contains only 16 books, therefore many give the preference to that of Venezia, per Gabriello Giolito, 1569, in quarto, which contains 4 books more, and has besides short notes in the margin. The editors of the first edition did not thoroughly conform to the manuscript, and those of the subsequent ones did not conform to the first. Such is the fate, says *Apostolo Zeno*, of those histories that are printed after their authors' death, and treat of things that lately happened. The late lord *Bolingbroke* preferred *Guicciardini* to *Thucydides*; I suppose for singularity's sake; for *Guicciardini* is too prolix a writer, and his stile is too much embarrassed. See the life of this author prefixed to the English translation, which is more pleasing to read than the original itself.

**Dell' Istoria de' suoi Tempi di Giambattista ADRIANI, Gentiluomo Fiorentino.** *The History of his own Times, by &c.* that is, from 1536 to 1574. In Firenze, nella Stamperia de' Giunti, 1583, in folio; and in Venezia, per i Giunti, 1587, 3 vol. in quarto.

This author, not generally known, is praised by *Thuanus* and *Bayle*.

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Orano, dell' impresa del Pignore, e dell' Assedio di Malta. In Roma, per Giulio Accolto, 1567, in quarto.

*Cirni*, as well as *Centorio*, was a brave soldier, and saw great part of the things he describes in his history.

Dell' Istoria di Piergiovanni CAPRIATA, libri 12, dal 1613 al 1634. In Genova, presso Piergiovanni Calenzano, 1638, in quarto. Parte prima.

Parte seconda, libri 6, dal 1634 al 1644. In Genova, per Giammaria Farroni, 1646, in quarto.

Parte terza, libri 6, dal 1644 al 1650. In Genova, per Giovanni Ambrosio Vicenti, 1663, in quarto.

The first part of this history raised a great noise in Italy. The Venetians, in particular, took offence at some part of it; but *Capriata* found the means of appeasing not only *Zaccheria Sagredo*, who was the leading man in the Senate, but pacified the Republick itself, by his wise and submissive apologies. Yet, as he was a man of a haughty temper, he could not pardon the clamour of others who had no business to run him down; and behind the frontispiece of the second part he had a devise, in which a full moon is represented and two dogs barking at her, with the motto, *Sed peragit curfus muta Diana suos*. He was of Genoa, and his historical writings are in reputation for veracity, but not for stile.

Dell'

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Dell' Istoria d' Italia di Girolamo BRUSANO, libri 46, dall' anno 1625 al 1679. In Torino, per Bartolomeo Zappata, in folio.

*Brusoni* writ a prodigious quantity of books, but all in so wretched a stile, that none of them are read except this voluminous history, which is thought veracious. He was a man of a very changeable temper, and was a monk many times; but after having lived some months in a convent, grew constantly tired of the still life, and re-entered to the world.

L' Istoria della Republica Veneziana di Battista NANI, Cavaliere e Procurator di San Marco, from the year 1613 to 1671. In Venezia, presso il Combi. 1662, 1679, 2 vol. in quarto. Don *Piercaterino*, brother to *Apostolo Zeno*, writ the life of this celebrated Venetian Senator and historian.

L' Istoria di Milano di Bernardino CORIO. In Vinegia, per Giammaria Bonelli, 1554, in quarto.

Though the stile of this history has been polished in this edition, yet is still very inelegant; but the author is reckoned veracious, and is one of our capital historians.

Cremona, fedelissima Città e Colonia de' Romani, rappresentata, in disegno col suo Contado e illustrata con una breve Storia delle Cose più notabili appartenenti ad essa, e de' ritratti naturali de' Duchi e Duchesse di Milano, e compendio delle loro Vite, da Antonio CAMPO



Pittore e Cavalier Cremonese. *Cremona, the most faithful City and Colony of the Romans drawn with its Territory, and illustrated with a short History of the most notable things regarding it, and with the Portraits after Life of the Dukes and Dutcheſſes of Milan*, (cut by Agoſtino Caracci) *with a Sketch of their Lives*, by &c. In Cremona, in Caſa dell' Autore, 1585, in folio.

This book is more remarkable for the cuts than for any thing elſe.

Due Diſcorſi di un antico ſignificato della voce Porta, e dell' antico Sito di Capua di Camillo PELLEGRINO: In Napoli, preſſo il Savio, 1643, in quarto.

Theſe hiſtorical diſcourſes by *Pellegrino* are full of erudition.

La Congiura de' Baroni del Regno di Napoli contra il Re Ferdinando I. raccolta da Cammillo PORZIO. In Roma, 1565, in quarto. The Printer was Paolo Manuzio.

This *Camillo Porzio*, a Neapolitan, ſurnamed *Junior*, to diſtinguiſh him from another *Camilla* of the ſame family, but of Rome, was ſon of *Simone Porzio*, a celebrated philoſopher in his time.

L' Iſtoria del Regno di Napoli di Angelo DI COSTANZO. Nell' Aquila, per Giuſeppe Cacchio, 1581, in folio.

This hiſtory is moſt elegantly written. The author was a good lyrick poet.

I Caſtigatiſſimi Annali, con la loro copioſa Favola, della eccelſa ed illuſtriſſima Repubblica di Genova

Genova del Reverendo Monsignore Agostino GIUSTINIANO, to the year 1528. In Genova, per Antonio Bellone Torinese, 1537, in folio. *Giustiniano* was bishop of Nebio in Corsica. He was much versed in the oriental languages, and the first professor of them in the university of Paris, in the time of Francis I. there he had prepared a Bible Poliglotta, of which only the Psalter is printed, in Genoa, 1516, in folio. He had a mind to publish the whole Bible in the same form as the Psalter, but lost courage at seeing how little his first specimen sold; because, of two thousand copies that he printed, besides fifty in vellum, that he sent to all *Christian and Pagan Kings in the world*, as he himself says, he did not sell five hundred, which made him a great loser, and rendered him unable to go on in so noble an enterprise. Though he was so skilled in ancient languages, he knew little of his own, and his history is not at all recommendable for stile. He died unfortunately in a shipwreck between Corsica and Genoa.

Uberto FOGLIETTA della Republica di Genova, libri due. In Roma, per Antonio Blado, 1559, in octavo.

*Foglietta* was banished his country for having spoke too much truth in this history, which is written in dialogue.

L' Istoria Antica di Ricordano MALESPINI, Gentiluomo Fiorentino, sino dall' anno 1281,

con

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con la Giunta da Giacchetto suo Nipote fino al 1286. In Fiorenza, presso i Giunti, 1568, in quarto; and also per Gio. Gaetano Tartini e Santi Franchi, 1718, in quarto, together with *La Cronica di Giovanni MORELLI* Fiorentino.

This history is thought to be the first written in Italian. The stile is a little obsolete but excellent, and often quoted by the Academicians *della Crusca* in their dictionary.

*Storia di Giovanni Villani*, Cittadin Fiorentino, corretta e alla sua vera Lezione ridotta (da Baccio VALORI) col riscontro de' Testi Antichi. In Fiorenza, per Filippo e Giacopo Giunti, 1587, in quarto.

*Le Istorie di Matteo VILLANI*, Cittadin Fiorentino che continua quelle di Giovanni il Fratello, to the year 1360, con la Giunta di Filippo suo Figliuolo, to the year 1365.

The *Villani* were all three excellent writers. Few things in Italian come up to their purity of language and stile, and no history is so pleasing as theirs to my taste, though their language is a little obsolete.

*Cronichette Antiche di vari Scrittori del buon Secolo della Lingua Toscana*; that is, *Of the Thirteenth Century*. In Firenze, per Domenico Maria Manni, 1733, in quarto.

*Cronica di Firenze di Donato VELLUTI* dal 1300 al 1370. In Firenze, per Domenico Maria Manni, 1731, in quarto.

*Istoria di Dipo COMPAGNI* dal 1280 al 1312. In Firenze, presso il Manni, 1728, in quarto.

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The *Accademicians della Crusca* made great use for authorities of these histories and chronicles of *Malespini*, *Villani*, &c. which are written with great simplicity and purity of language, as well as the two following books.

Cronica di Buonaccorso PITTÌ, from the year 1412 to 1430. In Firenze, presso Giuseppe Manni, 1720, in quarto, with notes by Giambattista Casotti, Antonmaria Salvini, and Salvino Salvini his brother.

Diario de' Successi più importanti, seguiti in Italia e particolarmente in Fiorenza dal 1498 al 1512, raccolto da Biagio Buonaccorsi con la Vita di Lorenzo de' Medici il Vecchio, di Nicolò VALORI. In Fiorenza, presso i Giunti, 1568, in quarto.

L' Istorie di Firenze di Jacopo NARDI, Cittadin Fiorentino, dal 1494 fino al 1531, con un Catalogo de' Gonfalonieri di Giustizia del Magistrato supremo, e un Discorso di Francesco Giuntini sopra la Città di Lione. In Lione, per Teobaldo Ancelin, 1582, in quarto.

This history bears also a great character for truth and stile.

L' Istorie Fiorentine di Scipione AMMIRATO con le Giunte di Scipione AMMIRATO il Giovane. In Firenze, per Amador Maffi, tom. 1, 1647; tom. 2, 1641; tom. 3, 1647, in folio.

*Scipione Ammirato* is one of our good historians: At his death he left his goods, his arms,

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his name and surname to *Cristoforo Bianchi*, who was his assistant in his studies, who therefore took the name of *Scipione Ammirato Junior*, and was the continuator of his benefactor's histories.

**Delle Istorie Fiorentine di Nicolò MACCHIAVELLI:**  
Printed with the rest of *Macchiavelli's* works in Amsterdam, 2 vol. in quarto.

Of *Macchiavelli* I had occasion to speak in another place.

**L' Istoria Fiorentina di M. Domenico BUONINSEgni** Gentiluomo Fiorentino, to the year 1410. In Firenze, per Giorgio Marefcotti, 1581, in quarto; and from the year 1410 to 1460, in Firenze, nella Stamperia del Landini, 1637, in quarto.

*Buoninsegni* had great part in the transactions described in his history, and his language is very good. The two next histories are also excellent, but I know nothing of their authors.

**I Commentari de' fatti Civili, occorsi nella Città di Firenze dall' anno 1215 al 1537, scritti dal Senatore Filippo NERLI** Gentiluomo Fiorentino. In Augusta, 1728, per David Raimondo Mertz e Gianjacopo Majer, in folio.

**Storia delle Cose Avvenute in Toscana dall' anno 1300 al 1348, e dell' Origine della Parte Bianca e Nera che di Pistoja, si sparse per tutta Toscana e Lombardia; e de' molti e fieri accidenti**  
che

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che ne seguirono, scritta per Autore che ne medesimi tempi visse. *A History of the Things that happened in Tuscany from the year 1300 to 1348, and of the Origin of the Bianchi and Neri (two parties like those of the Guelphs and Gibellines) who from Pistoja spread all over Tuscany and Lombardy, and of the many and cruel Consequences that followed, written by an Author who lived in those times.* In Firenze, nella Stamperia de' Giunti, 1578, in quarto; and there also, per Tartini e Franchi, with this title, *Istorie Pistolesi, ovvero delle Cose avvenute in Toscana dall' anno 1300 al 1348, e Diario del MONALDI.*

Della Serie degli Antichi Duchi e Marchesi di Toscana con altre Notizie dell' Imperio Romano e del Regno de' Gotti e de' Longobardi, dall' Esilio di Momillo Augusto alla Morte di Ottone III. Imperadore, raccolta da Cosimo DELLA RENA. In Firenze, presso Nicolò Cocchini, 1690, in folio.

This elegant history by *della Rena*, Academician *della Crusca*, was at first received with great applause in Italy; but *Muratori*, with the authority of many old manuscripts of the library of the duke of Modena his master, found many mistakes in it.

Memorie di Matilda la gran Contessa d' Italia, di Francesco Maria FIORENTINI. In Lucca, per Pellegrino Bidelli, 1642, in quarto.

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The famous *Leibnitz* said of this work : *Vita magne Metildis—thesaurum continet praeclararum notitiarum, nugis explosis, quas vulgo ex se mutuo transcribunt historici.*

**L' Istoria de' Principi d' Este di Giambattista PIGNA**, to the year 1476. In Venezia, per Vincenzo Valgrisi, 1572, in quarto.

Two Italian writers say, that the author of this history was not *Pigna* but *Girolamo Faletti*, who, at his death, left the manuscript to *Pigna*: and that *Pigna* treacherously printed it with his own name prefixed to it.

**L' Istoria di Bologna**, to the year 1320, di Fra Cherubino GHIRARDACCI. In Bologna, per Giovanni Roffi, 1596, in folio.

This history I never read.

**Cronica dell' Origine di Piacenza**, già Latinamente scritta, fatta per Umberto LOCATO dell' Ordine de' Predicatori, ora dal Medesimo ridotta fedelmente nella volgar nostra favella. In Cremona, per Vincenzo Conti, 1564, in quarto.

It is remarkable what *Locato* says in this book, that the stipend of *Filippo da Reggio*, for reading *Dante* in the university of Piacenza (now no more subsisting, but famous about the year 1400) was of five livres, six soldi, and eight denari a year, which is about a shilling and two-pence English money.

Verona

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Verona Illustrata, dal Marchese Scipione MAFFEI.

In Verona, pel Vallarfi, 1732, in folio.

This is the author of *Merope*, named elsewhere.

I like his prose better than his poetry.

L' Istoria Trivigiana di Giovanni BONIFACIO. In Trivigi, per Domenico Amici, 1591, in quarto; e in Venezia, per Giambattista di Girolamo Albrizi, with additions, 1744, in quarto.

The author received a present of a valuable diamond from Alfonso II. Duke of Ferrara, for having named his family in this history.

Le Origini di Padova di Lorenzo PIGNORIA. In Padova, per Pietro Paolo Tozzi, 1625, in quarto.

*Pignoria* is one of our most celebrated writers.

Risposta di Jacopo GRANDI a una Lettera di Alessandro PINI sopra alcune richieste intorno a Santa Maura (the ancient Ithaca) e alla Prevesa. In Venezia, presso il Combi, 1686, in duodecimo. A very curious little book.

*Grandi* and *Pini* were both physicians of note, especially the first.

Memorie Istoriche di Tragurio, ora detto Traù, di Giovanni LUCIO, with Dalmatick inscriptions at the end of the book. In Venezia, per Stefano Curti, 1673, in quarto. The printer a year afterwards reprinted the first sheet of this work, and substituted this title to the same edition, Istoria di Dalmazia, e in particolare della



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della Città di Traù, di Spalato, e Sebenico descrittta da Giovanni Lucro.

- As curious a history as any in our language, though written in a bad stile.

**Istoria Civile del Regno di Napoli di Pietro GIANNONE.** In Napoli, 1723, 4 vol. in quarto.

A book famous for the trouble it brought on its author, who died lately a prisoner in the citadel of Turin, after many years imprisonment. This edition is very scarce, almost all the copies having been destroyed, as containing many political principles that did not please the court of Rome. The author was a learned and moral man, bore his confinement with cheerfulness and resignation; but he did not write an elegant stile.

**Istoria del Concilio Tridentino di Pietro SOAVE Polano.** In Londra, 1619, in folio.

The famous *Fra Paolo Sarpi* concealed his name under this of *Pietro Soave*. This edition is the most valued, because it contains a long preface, written by the unfortunate *Marcantonio de Dominis*, archbishop of Spalato, who publicly renounced in London (in St. Paul's Church) the Roman Catholick Religion; but returning afterwards to Rome, was publicly burnt after his death in the Inquisition. See the letters of *Traiano Botcallini*, printed in Basilea, 2 vol. in quarto, in one of which there is the whole process

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cess of *de Dominis's* adventures. Of *Sarpi's* stile I spoke in another place; that of *de Dominis* was a little better.

Istoria del Concilio di Trento scritta dal Cardinale Sforza PALLAVICINO. In Roma, per Angelo Bernabò, 1656 and 1657, 2 vol. in folio.

This is a confutation of Fra *Paulo's* history, and better written as to stile.

Istoria de' Giubilei Pontifici da Bonifacio VIII. a Clemente VII. scritta da Andrea VITTORELLI Bassanese. In Roma, per il Mascardi, 1625, in octavo.

Istoria di tutte le Religioni che sono state al Mondo con gli Autori di quelle: con l' Origine ancora delle Religioni Militari, raccolta dal P. Paolo MORIGIA. *A History of all religious Orders that have existed in the World, together with that of military religious Orders, collected by &c.* In Venezia, presso Giambattista Bonfadio, 1586, in duodecimo.

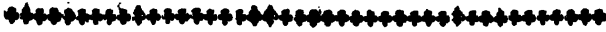
Though the title is so pompous, yet there is little in the book that answers it.

Memorie Istoriche dell' Introduzione delle Eresie nelle Valli di Lucerna, Marchesato di Saluzzo, ed altri luoghi del Piemonte, del Prior Marchaurelio LUSINGO. In Torino, 1694, in quarto. Many curious anecdotes are contained in this book, though it is in no great reputation.

As there is scarce a village in Italy but there is a particular history of it, so I could lengthen my

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catalogue by many sheets; nevertheless, I chuse to leave out every thing that cannot interest a foreigner, for whose use I write it; but so much I must say, than these petty histories of obscure places generally contain very curious anecdotes, and could help a diligent writer of a general history to very interesting facts, because those little authors had their little archives open, and were, for the greatest part, assisted in their compilations by all the records kept in the most ancient families of their neighbours.



Vite d' Uomini Grandi. *Lives of Great Men:*

**L**E Vite de' Filosofi tratte da Laerzio e da altri per Jacopo CHIERICO e Onofrio de' Bonacorsi. In Firenze, 1489, in quarto.

Le Vite de' Philosophi Volgari, Libro estrarro da Diogene Laertio e da altri antiquissimi Dottori. In Bologna, 1494.

I think that there is a fault in the title of this book, and that instead of *Volgari* it ought to be *Greci*; but as I never could see the book, so I register it here as I find it in *Haym's* Bibliotheque.

Libro delle Vite degl' Imperatori e Pontefici per Francesco PETRARCA. Florentiæ, apud Jacobum de Ripolis, 1478, in folio.

Uomini famosi di Francesco PETRARCA. Rur. Polliano, 1476, in folio; and in Verona, per Innocenzo Ziletti, Kal. Oct. 1476, in folio, translated from the Latin.

These two old books, written by our celebrated Lyrick, are very scarce and valuable.

Le Vite degl' Imperatori Romani di Antonino CICCARELLI, with cuts. In Roma, 1590, in quarto.

*Ciccarelli*, of Foligno, was no inelegant writer, but we have few things of him.

La Vita di Carlo Magno Imperatore scritta da Petruccio UBALDINO Cittadin Fiorentino. In

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Londra, presso Gio. Wolfio Inghilese, 1581,  
in quarto.

I shall give an account of *Ubaldo* a few pages  
further.

Le Vite di tutti gl' Imperatori, composte da Pie-  
tro MESSIA, e da Lodovico DOLCE tradotte ed  
ampliate, aggiuntavi la Vita di Carlo Quinto.  
In Venezia, presso il Giolito, 1561, in quarto,  
second edition.

*Messia* was very near such a writer as *Dolce*, that  
is tolerably elegant, but not possessed of any  
great power of writing.

Vita e fatti di Carlo V. Imperatore di Alfonso  
ULLOA. In Venezia, per il Valgriso, 1566,  
in quarto.

*Frantis Ulloa*, a Spanish gentleman, went to  
the famous expedition against Algiers with  
Charles V. and behaved with remarkable bra-  
very; yet his name would be forgot, was it not  
for his son, who, besides the Spanish blade,  
could manage an Italian quill with special  
elegance.

There is a life of the Emperor Charles V. by  
LETI; but he was, in every respect, so bad a  
writer, that I chuse to pass in silence over all his  
inelegant and foolish works.

Vita dell' Imperator Ferdinando Primo di Alfonso  
DI ULLOA. In Venezia, 1565, in quarto.

Vita di Ferdinando Imperatore, di Lodovico  
DOLCE. In Venezia, per il Giolito, 1567, in  
quarto.

Galeazzo

**Galeazzo GUALDO**, Istoria di Ferdinando Terzo.

In Vienna, 1672, 2 vol. in folio.

This book I never saw ; but this *Gualdo* is no writer of reputation.

**Carlo Giuseppe M. REINA**, Vita ed Imperio di Leopoldo I. In Milano, 1710, in octavo.

This abridgment is very good, as well as the two next ; but I know not the authors of them.

**Istoria di Leopoldo Cesare**. In Vienna, 1674, 3 vol. in folio. Author unknown.

**Vita e Fatti di Leopoldo il Grande**. Lipsia, 1708, in octavo ; and in Colonia, 1712, in octavo.

**La Vita di Federigo Barbarossa Imperadore Romano**, di M. Cosimo BARTOLI. In Firenze, per Lorenzo Torrentino, 1559, in octavo.

*Cosimo Bartoli* and his brother *Giorgio*, Florentines, were both Academicians *della Crusca*, and both elegant writers and nice observers of all the rules of the Italian language ; but their manner of spelling is not followed by any of our judicious writers, either of Florence, or of any other part of Italy.

**La Vita del Cattolico e invittissimo D. Filippo II. d' Austria Re delle Spagne**, di Cesare CAMPANA. In Venezia, per Bartolommeo Carampello, in quarto, printed by parts, and in different years.

Inelegant, and full of the grossest flattery.

**Uomini e Donne illustri** di Gio. BOCCACCIO, tradotti del Latino da Giuseppe BETRUSSI. In Firenze, per i Giunti, 1566, 2 vol. in octavo.

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*Betussi*, of Bassano, was first one of the courtiers of *Renata* of France, Dutcheſs of Ferrara, then one of *Giolito's* correctors. He praised her much in his writings before he knew that she had embraced the doctrine of *Calvin*, whose secret correspondent she was. This has misled some Italian writers, who think he also was a Calvinist; but, if he was, it does not appear by any thing left behind him. Every thing he writ is elegant above mediocrity.

Prontuario delle medaglie degl' Uomini e Donne illustri con i loro Ritratti e Vite in Compendio. In Lione, presso Guglielmo Rovilio, 1553.

The greatest part of the portraits are imaginary ones; and the book is not well written.

Indice degli Uomini illustri di Girolamo RUSCELLI. In Venezia, per Comin da Trino, 1572, in quarto.

Gli Elogi e Vite brevemente scritte d' Uomini illustri di Guerra antichi e moderni, di Paolo GIOVIO Vescovo di Nocera, tradotte da Lodovico DOMENICHI, from the Latin. In Firenze, per Lorenzo Torrentino, 1554, in quarto.

I spoke both of *Giovio* and *Domenichi* in other places.

Ritratti ed Elogi di Capitani illustri che ne' Secoli moderni hanno gloriosamente guerreggiato, descritti da diversi Autori. In Roma, ad istanza di Filippo Rossi, 1646, in quarto, with cuts.

None

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None of these *divers authors* writ elegantly, yet the book is much valued by the lovers of history for the many facts contained in it, not to be found in any other book.

Gl' illustri e gloriosi gesti e vittoriose imprese fatte contra Turchi da Giorgio Castriotto detto Scanderbeg Principe d' Epiro. In Venezia, presso Altobello Salicato, 1584, in quarto.

A very curious and well written book.

La Vita di Ferdinando Davalo Marchese di Pescara scritta (in Latin) da Paolo GIOVIO, e tradotta da Lodovico DOMENICHI. In Firenze, per il Torrentino, 1550, in octavo.

A valuable book, as well as the next, translated by the elegant shoe-maker.

Vita di Alfonso da Este, Duca di Ferrara, scritta dal GIOVIO (in Latin) e tradotta in Lingua Toscana da Giambattista GELLI Fiorentino. In Firenze, per il Torrentino, 1553, in octavo.

Vite di Dodici Visconti di Milano (with cuts) descritte da Paolo GIOVIO. In Milano, 1645, in quarto.

This is one of the best things that ever this famous author writ,

Sommario delle Vite de i Duchj di Milano di Scipione BARBUO. In Venezia, 1584, in folio.

Vita di Francesco Maria di Montefeltro della Rovere IV. Duca d' Urbino, descritta da Giambattista LEONI. In Venezia, presso il Ciotti, 1605, in quarto.



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Of this *Leoni* I shall say something, when I come to his Letters.

Vite de' Principi di Venezia scritte da Pietro MARCELLO, in Latin, e tradotte da Lodovico DOMENICHI, con le Vite di que' Principi che furono dopo il Barbarigo fino al Doge Priuli. In Venezia, per Francesco Marcolini, 1558, in octavo.

Vita di Nicolò di Lorenzo detto Cola di Rienzo, Tribuno del Popolo Romano, da Tomaso Fioritiocca. In Bracciano, 1624, in duodecimo.

This is a very scarce and curious book, but little intelligible, for its being written in the Roman dialect of that age.

Vite di Cinque Uomini illustri, cioè Farinata degli Uberti, Duca d' Atene, Salvestro Medici, Cosimo de' Medici il più Vecchio, e Francesco Valori, scritte dall' Abate D. Silvano RAZZI. In Firenze, per i Giunti, in quarto.

An excellent book this is, as well as the next.

Vita di Pietro Soderini Goufaloniere Perpetuo della Republica Fiorentina, scritta dall' Abate D. Silvano RAZZI. In Padova, 1737, in quarto, with cuts.

La Vita e Fatti di Bartolomeo Coleone, scritta da Pietro SPINO. In Venezia, per Francesco Percacino, 1569, in quarto.

*Spino*, of Bergamo, was a tolerable lyric poet; but few things remain of him.

Vita di D. Ferrante Gonzaga, Principe di Molfetta, da Alfonso ULLOA. In Venezia, 1563, in quarto.

Of

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Of *Ulloa* I spoke a few pages before.

Le Azioni di Castruccio Castracani degli Antelminelli, Signore di Lucca, con la Genealogia della Famiglia, estrate dalla nuova Descrizione d' Italia, di Aldo MANUCCI. In Roma, per gli Eredi di Giovanni Gigliotti, 1590, in quarto.

La Vita di Castruccio Castracani, scritta in Latino da Nicolò TEGRIMI, e tradotta in Italiano da Giusto COMPAGNI da Volterra, In Lucca, 1556, in octavo.

There is another life of *Castracani*, written by *Macchiavelli*, and printed with the rest of his works ; but the above life of *Castracani*, by *Manutius*, is reckoned the best of the three. That of *Tegrini* was written by order of the Lucchese, who were angry at that by *Macchiavelli*, for making too great a rascal of their countrymen.

Le Istorie e Vite di Braccio Fortebracci detto da Montone, e di Nicolò Piccinino Perugino, tradotte dal Latino da Gio. Antonio CAMPANO, con la Vita di Giambattista Poggio, di Pompeo PELLINI. In Perugia, 1636, in quarto.

A curious book, but not remarkable for purity of language.

Le Vite delle Donne illustri del Regno d' Inghilterra da Petruccio UBALDINO. In Londra, 1601, in quarto.

*Ubaldo*, a nobleman of Florence, lived many years in Great-Britain, in the service of Edward VI. These *Lives of illustrious English Ladies* he

he penned with great gallantry and elegance, and he must certainly have been the favourite of the British Belles of his time, having been as handsome in his figure, and as valiant with his sword, as he was able at his pen. There is of him a *Description of the Kingdom of Scotland and adjacent Isles*, printed at Antwerp, without a printer's name, in 1588, in folio, which he writ while he was visiting that country. He writ also *The Life of Charles the Great*, mentioned above; and in the preface says, that it was *La prima Opera Italiana che si stampasse in Londra; The first Italian Book that was printed in London*. He declares also, that he writ it, because, *having seen how many fables and dreams the poets have writ of that Emperor, he thought it the duty of a man, born to be useful to others, to explode, as much as possible, falshood from the world, and substitute truth instead*. In the library of the *Foscarini* at Venice, there is a manuscript history of him, written with his own hand, of the reign of his master *Edward*. I wish some travelling English gentleman, instead of throwing away his money on the Venetian *Ancilla's* and *Betta's*, would get that manuscript copied, translated, and printed. I am sure this nation would be more obliged to such a man for such a present, than for all the ancient toys, shaped blocks, and idle pictures that too many of these gentlemen bring home from Italy. Many better things they might have there  
for

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for their money, if they were rather men of genius than of pleasure, and would peep in our publick and private libraries. But this is not the place to enlarge on such a subject.

**Vita di Camillo Orfini, di Giuseppe OROLOGGI.**  
In Venezia, per il **Giolito**, 1565, in quarto;  
and in Bracciano, per Jacopo di Andrea Fei,  
1669, in quarto, with an addition of some  
letters, and other things tending to illustrate  
the life of that hero, collected by *Niccola Lupacchino*. *Orologgi* was no bad writer.

**Delle Azioni e Sentenze di Aleffandro de' Medici  
primo Duca di Firenze, di Aleffandro CEC-  
CHERELLI Fiorentino.** In Venezia, per il Gio-  
lito, 1564, in quarto.  
This book, written in dialogue, is much va-  
lued for the language and curious things it  
contains.

**Vita del Prencipe Andrea Doria, descritta da Lo-  
renzo CAPPELLONI.** In Venezia, presso il  
Giolito, 1565, in quarto.  
*Cappelloni*, a man of great learning, was of  
Genoa.

**Vita di Cosimo de' Medici Primo Gran Duca di  
Toscana, descritta da Aldo MANUCCI.** In Bo-  
logna, 1586, in folio. Printer unknown.  
This life, by the junior *Aldo*, is written with  
great elegance.

**Vita del Medesimo, scritta da Giambattista CINI.**  
In Firenze, presso i Giunti, 1611, in quarto.

*Cini*

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*Cini* was a poet of Florence. I have registered one of his comedies in its place.

Vita del Medesimo, descritta da Baccio BALDINI. In Firenze, per Bartolomeo Sermatelli, 1578, in folio.

*Baldini* was another elegant poet of Florence.

Vita del magnifico Lorenzo de' Medici il Vecchio, di Nicolò VALORI. In Firenze, 1568, in quarto.

The above *Lives of Cosimo de' Medici*, by *Manucci*, *Cini*, and *Baldini*, are all good. as well in regard to the historical part as to the language; but this, by *Valori*, is the best in both respects.

Istoria de' Fatti di Cesare Maggi da Napoli, dove si contegono tutte le guerre succedute nel suo Tempo in Lombardia ed in altre parti d' Italia e fuor d' Italia, raccolte de Luca CONTILE. In Pavia, presso Girolamo Bartoli, 1564, in octavo. A most valuable book, and the best thing that ever the poet *Contile* writ.

Vita di Andrea Cantelmo, scritta da Lionardo DA CAPOA. In Napoli, per Jacopo Raillard, 1694, in quarto.

Vita di Antonio Giacomini Tebalducci Malespini, scritta da Jacopo NARDI. In Firenze, per il Sermatelli, 1597, in quarto.

I have said in another place, that this *Nardi* was an elegant writer:

Istoria di Lodovico DOMENICHI de' Detti e Fatti notabili di diversi Principi ed Uomini privati moderni

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moderni, Libri 12. In Venezia, per il Giolito, 1556, in quarto.

This is not the worst of *Domenich's* works.

Vita o Gesti di Ezzellino III. da Autore Pietro GERARDO Padovano suo Contemporaneo. In Venezia, per Curzio Navò al segno del Leone, 1543, in ottavo.

This book, written in the thirteenth century by *Gerardo* in bad Italian, was corrected and published by Sebastiano *Fausto* da Longiano.

La Vita di Filippo Scolari (detto Pippo Spaho Conte di Temesvar e Generale di Sigismondo Imperatore) scritta da Domenico MELLINI. In Firenze, pel Sermatelli, 1606, in ottavo.  
As curious a book as any in our language.

La Vita di Jacopo Raggazzoni Conte di S. Odo-rico, scritta di Giuseppe GALLUCCI. In Venezia, per Giorgio Rizzardo, 1610, in quarto.

La Vita di Pier Vettori l' Antico, gentiluomo Fiorentino, scritta da Messere Antonio BENI-VIENI. In Fiorenza, presso i Giunti, 1583, in quarto.

La Battorea; that is, *The History of Sigismond Batori, Prince of Transilvania*, di Monsignor Giorgio TOMASI, Protonotario Apostolico. In Conegliano, per Marco Clascari, 1603, in quarto.

Vite degl' illustri Filosofi di Diogene Laerzio, dal Greco ridotte in Lingua comune d' Italia. In Venezia, per Vincenzo Valgrisi, 1545, in ottavo.

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~~This book was translated by the two brothers~~  
*Rofitini* da Pratalboino, named in another place.

Filoftrato Lemnio della Vita di Apollonio Tiano  
tradotto da Francesco BALDELLI, con una con-  
futatione di Eufebio Cesari: fe contra Jerocle, il  
quale fi sforzava per l' Iftoria di Filoftrato d'  
affomigliare Apollonio a Crifto. In Firenze,  
per il Torrentino, 1549, in ottavo.

Vita di Apollonio Tiano, fcritta da Filoftrato e  
tradotta in Lingua volgare da Lodovico DOLCE.  
In Venezia, preffo il Giolito, 1549, in ottavo.  
*Baldello's is a better tranflation than Dolce's.*

L' Iftoria de' Poeti Greci, fcritta da Lorenzo  
CRASSO. In Napoli, 1678, in folio.  
A book full of erudition.

Vita di Dante Alighieri, compofta da Giovanni  
BOCCACCIO. In Roma, per Francesco Prif-  
cianefe, 1544, in ottavo.  
One of the moft valued things written by the  
famous *Boccaccio*.

Vite di Dante e del Petrarca, fcritte da Lionardo  
ARETINO. In Firenze, all' Insegna della Stella,  
1672, in duodecimo.  
A book as much valued as the above by *Boc-  
caccio*.

Poeti Siciliani di Gio. VINTIMIGLIA. In Napoli,  
per Sebaftiano Alecci, 1663, in quarto, the  
firft book only.  
This book treats of the ancient Sicilian poets,  
but only the Bucolicks, of whom there is an  
index

index at the beginning of the book, and an occasional *Account of the Origin and Progress of Poetry in Sicily*. The author, who was of Messina, gave us also another index in it of all the *Sicilian Poets, old and modern*, of whom he had a mind to speak in his work. It is pity he did not continue and finish it, being perhaps hindered by death.

Le Vite delli più celebri ed antichi Poeti Provenzali che fiorirono nel tempo de' Re di Napoli e Conti di Provenza, i quali insegnarono a tutti il poetar volgare, raccolte dall' Opere di diversi scrittori che in quella Lingua scrissero ed in Lingua Francese poste da GIOVANNI DI NOSTRA DAMA, ed ora tradotte in Italia da GIOVANNI GIUDICI. *The Lives of the most celebrated and ancient Poets of Provence, who lived in the Time of the Kings of Naples and of the Counts of Provence, who taught to all the Italians the Art of Poetry, collected from the Works of various Writers that writ in Provençal, &c.* In Lione, presso Alessandro Manigli, 1575, in octavo.

The French writer of this book was brother of *Michel Nostradamus*, author of a book of wretched verses, that acquired him the reputation of a prophet; and the vulgar of France still consult his book, and find wonderful prophecies in it. The work of his brother *John*, here registered, is scarcely to be found in the original French, and *Giudici's* Italian translation is, in many places scarcely intelligible, and most wretchedly



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wretchedly printed. *Crescimbeni* has corrected it much, increased with new *Lives*, explained with good notes, and printed I do not remember in what town of Italy. A true poet will find this book very delightful to read.

La Vita di Torquato Tasso, scritta da Giambattista MANZO. In Venezia, 1621, in duodecimo.

Vita del Cavaliere Giambattista Marino, di Giambattista BAJACCA. In Venezia, 1635, in duodecimo.

Elogi di Uomini Letterati, scritti da Lorenzo CRASSO, with cuts. In Venezia, per Combic la Noè, 1666, 2 vol. in quarto.

Teatro di Uomini Letterati, dell' Abate Girolamo GHILLINI. In Venezia, 1647, 2 vol. in quarto.

Le Vite degli Arcadi Illustri, scritte da diversi Autori. *The Lives of the Arcadians, written by several Authors.* In Roma, nella Stamperia di Antonio de' Rossi, 1708, in quarto, with cuts.

These Arcadians, or Arcadian Shepherds, are a Society (an Academy we call it in Italy) of poets, established in Rome many years ago.

I fasti consolari dell' Accademia Fiorentina di Salvino SALVINI. In Firenze, 1717, in quarto.

This *Salvino* was brother of the most learned *Antonmaria Salvini*, named in its place.

Le Vite de' Pontefici di Antonio CICCARELLI, (with cuts.) In Roma, per il Basi, 1588, in quarto.

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La Prima Parte delle Vite overo fatti memorabili di alcuni Papi e di tutti i Cardinali passati, di Girolamo GARIMBERTI Vescovo di Gallese. In Venezia, presso il Giolito, 1568, in quarto. This book is very scarce, because, a few days after it was published, the printer was prohibited to sell it, and ordered to destroy the remaining copies.

Le Vite di Leone X. e di Adriano VI. Pontefici, e del Cardinale Pompeo Colonna, scritte per Paolo GIOVIO e tradotte da Lodovico DOMENICHI. In Venezia, presso Giovanni de' Rossi, 1557, in octavo.

Le Vite de' Vescovi di Pavia di Antonio Maria SPELTA. In Pavia, 1597, in quarto.

Vita del Padre Domenico di S. Tomaso, detto prima Sultano Osmanno, Figlio d' Ibraim Imperator de' Turchi, di Ottavio BULGARINI. *The Life of Father Domenico of St. Thomas's Order, first called Sultan Osman Ottoman, Son of Ibrahim, Emperor of the Turks, by &c.* In Napoli, 1689, in quarto.

This is a very curious book.

Istoria della Papeffa Giovanna. In Ferrara, 1487.

A very silly book, and it is pity that *Ferdinand Mason*, in his journey through Italy, did not see it. He would have had some more foolish anecdotes to give his countrymen about that pretended female Pope.

Storici Greci e Latini tradotti in Italiano.  
*Greek and Latin Historians translated into  
 Italian.*

**B**EFORE I proceed to register these books, I must inform the reader, that the famous *Gabriel Giolito* of *Trino*, (a little town in *Monferrato*) a printer in *Venice*, with the help of *Tomaso Portacchi*, a very learned man, collected as many translations of the Greek and Latin historians as there were in his time, and paid large sums to many scholars for translating those that were wanting, to which he added other works of learned Italians relating to the Greek history by way of supplement and explanation, and these translations and works he printed under the whimsical division of *COLLANA GRECA* and *COLLANA LATINA*. *Collana* in Italian signifies a *Necklace*, but here *Giolito* meant that necklace of gold adorned with rings and jewels (in Italian *Anelli e Gioje*) which the Dukes of *Burgundy* gave in ancient times to the knights of the *Golden Fleece*. Therefore his collection is divided into as many *Rings* and *Jewels* as there are authors. I shall here begin with the *Collana Greca*, and proceed so far down the titles of these books in that same order that I find them registered by *Nicola Francesco Haym* in his *Catalogue of scarce Italian Books*. But I must not omit

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omit to say that many of the *Anelli e Gioje* were printed by other printers, perhaps associated with *Giolito*.

*Il Primo Anello* della Collana Greca è, Ditte Candiotto e Darete Frigio della Guerra Trojana tradotti per Tomaso PORCACCHI. In Venezia, presso Gabriel Giolito de' Ferrari, 1570, in quarto.

There is another translation of this book, the translator unknown, printed in Venezia, al Segno della Sibilla, 1543, in octavo; but *Porcacchi's* is the best.

*Il Secondo Anello*. Erodoto Alicarnasseo delle Guerre de' Greci e de' Persi, tradotto per il Conte Matteo Maria BOJARDO. In Venezia, presso Lelio Barileto, 1565, in octavo.

This translation is much valued, though not strictly Tuscan, and full of obsolete words. They say it is very literal. There are other editions of it; but the above belongs to the *Collana*.

*Bojardo* undertook to translate this father of history at the desire of Hercules I. of Este, second duke of Ferrara. Many learned men then adorned his court, and that they might satisfy the noble inclination of the duke who was wholly turned to intellectual pleasures, set about making versions from the Greek and Latin. Thus count *Bojardo*, besides *Herodotus*, translated *The Life of Cyrus by Xenophon*, and the *Golden Ass by Lucius Apulejus*. *Pietro Candido* trans-

lated *Appianus on the Roman Civil Wars*. *Nicolaus Leonicens*, the duke's physician, translated *Dion* and *Procopius on the Gotbick War*. Another translated the first six books of *Josephus on the Judaick War*; another *Diodorus*; and others, other things.

*Porcacchi* says, that there is a printed translation by *Remigio Fiorentino*, who was as learned as *Bojardo*, and writ still better prose than him; but criticks think it a mistake, since the book is not to be found.

*Il Terzo Anello.* Tucidide Istoric Greco, delle Guerre fatte da i Popoli della Morea e gli Ateniesi, tradotto dal Greco per Francesco di Soldo STROZZI Fiorentino. In Venezia, per il Giolito, 1563, in quarto.

This is as noble translation as any of the collection.

*Il Quarto Anello.* Le Opere di Senofonte, tradotte dal Greco da Marc' Antonio GANDINI, con alcune Annotazioni necessarie per l' intelligenza di tutta l' Opera. In Venezia, presso Pietro Dufinelli.

This is also a very good translation. *Gandini* was of Trevigi, a city in the Venetian dominions. But I must not omit other translators of *Xenophon's* works, and other editions.

La Vita di Ciro, tradotta da Jacopo POGGIO. In Firenze, per i Giunti, 1521, in octavo, very elegantly translated.

*Poggio*

*Poggio Bracciolini* translated this work from the Greek into Latin, and *Jacopo* turned his Latin into Italian.

Senofonte della Vita di *Ciro Re de' Persi*, tradotto per *Lodovico DOMENICHI*. In Venezia, per il *Giolito*, 1548, in ottavo.

I Fatti de' Greci di Senofonte, tradotti per il *DOMENICHI*. In Venezia, presso il *Giolito*, 1548, in ottavo.

L' Opere Morali di Senofonte, tradotte per il *DOMENICHI*. In Venezia, presso il *Giolito*, 1547, in ottavo.

Some people bind the above three books together, and substitute them instead of *Gandini's* translation for the *Quarto Anello*.

Le Guerre de' Greci scritte da Senofonte nelle quali si continua la Storia di *Tucidide*, tradotte dal Greco nell' Italiano da *Francesco di Soldo STROZZI*. In Venezia, 1550, in quarto. Printer unknown.

At the end of this book *Strozzi* gives us a list of a hundred and forty passages misunderstood by *Domenichi's* in his translation of the same work.

*Il Quinto Anello*. *Polibio* Istoric Greco delle Impresse de' Greci, degli Asiatici e de' Romani, con due Frammenti delle Repubbliche e della Grandezza di Roma, e con gli undici libri ritrovati di nuovo, tradotti per *Lodovico DOMENICHI*. In Venezia, presso *Gabriel Giolito de Ferrari*, 1564, in quarto.

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Some critics affirm, that this is a translation from the Latin version of *Polibius*, and not from the original Greek, which is very odd, since *Domenichi* was a very good Greek scholar; but, as he worked for bread, was apt, I think, to hurry his works too much.

*Il Sesto Anello.* Istoria, ovvero Libreria Istórica di Diodoro Siciliano delle Memorie antiche, non pur de' Barbari innanzi e dopo la Guerra Trojana, ma ancora de' Greci e de' Romani, tradotta di Greco in Latino da diversi Autori, e nella nostra Lingua da Francesco BALDELLI. In Venezia, per il Giolito, 1575, 2. vol. in quarto.

Though *Baldelli* hints here, that he translated it from the Latin, yet the translation is so true to the original Greek, that some people think the printer made some unaccountable mistake in the title.

There is another good translation of *Diodorus*, printed in Fiorenza, per Filippo Giunti, 1526, in octavo, which contains only six books, the translator unknown; but he was certainly one of the courtiers of the duke of Ferrara named above.

*Il Settimo Anello.* Dionisio Alicarnassico delle Cose Antiche della Città di Roma, tradotto in Toscano da Francesco VENTURI Fiorentino. In Venezia, per Nicolò BOSCARINI, 1545, in quarto.

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This most excellent translation was made from a manuscript preserved in the Medicean library at Florence.

*L' Ottavo Anello.* Di Flavio Giuseppe delle Antichità de' Giudei, libri 20, tradotti nuovamente da Francesco BALDELLI. In Venezia, presso Giovanni e Giampaolo Gioliti de' Ferrari, 1582, vol. the first, in quarto.

Di Flavio Giuseppe della Guerra de' Giudei, libri 8, libri due contra Appione, e dell' Imperio della Ragione, tradotti nuovamente da Francesco BALDELLI, 1583, vol. the second.

This translation, which is most accurate and elegant, confirms what was hinted above that *Baldelli*, translated from the original Greek, and not from the Latin translations.

A good Italian translation of the Judaick Wars and Antiquities is also that of Pietro LAURO. Printed in Venezia, 1544, in octavo.

Some collectors of the *Collana* books add this to the seventh *Anello*.

Historia di Egesippo, tra i Cristiani Scrittori antichissimo, delle valorose Imprese fatte da Giudei nell' Assedio di Gerusalemme; e come fu abbattuta quella Città e molt' altre del Paese, tradotto da Pietro LAURO Modanese. In Venezia, per il Tramezzino; 1548, in octavo.

*Il Nono Anello.* Vite di Plutarco Cheroneo degli Uomini illustri Greci e Romani nuovamente tradotte per Lodovico DOMENICHI ed altri, diligentemente confrontate co' Testi Greci per



Lionardo CHINI, &c. In Venezia, presso Gabriel Giolito de' Ferrari, 1568, 2 vol. in quarto.

*Giolito* printed this work in the year 1560, but the criticks finding fault with the translation, he had it most accurately revised and corrected, and printed it again to the great satisfaction of the studious. *Plutarch's* lives had been translated by *Battista Alessandro Jacconello*, and printed in Aquila, per Maestro Adam de Rouvil Alamanno, 1482, in folio. A translation by no means contemptible.

To this *Anello* the collectors unite the following works by *Plutarch*.

Opere Morali di Plutarco, tradotte da Lodovico DOMENICHI. In Lucca, per Vincenzo Bufdrago, 1560, in octavo.

Dell' Amor de' Genitori, tradotto da Giulio BAL-  
LINO. In Venezia, 1564, in octavo.

Operette XI. da Traduttore incerto. In Venezia, 1569, in octavo.

Questioni, tradotte da Pier LAURO Modanese. In Venezia, 1551, in octavo.

Li Apostemmi, tradotti per Bernardo GUALAN-  
DI. In Venezia, per il Giolito, 1566, in quarto.

All the moral works of *Plutarch* have also been well translated into Italian by *Marcantonio Gandini* and others, and printed in Venezia, per Fioravanti Prati, 1614, 2 vol. in quarto; and per lo Combi, 1624, in folio.

There is a version (says *Apostolo Zeno* in his notes on *Fontanini's Eloquenza Italiana*) of the second

second volume of *Plutarch's Lives* by Messer *Giulio Bordone* of Padua, printed in Vinegia, per Nicolò d' Aristotele detto Zoppino, 1525, in quarto, quoted by *Maittaire* in the fifth volume of his *Typographick Annals*. The enemies of the renowned *Julius Caesar Scaliger* affirm, that he was of the family of this *Bordone*, and not descended from the *Scaligers* princes of Verona, as he boasted.

*Il Decimo Anello.* Istoria delle guerre esterne de' Romani di Appiano Alessandrino, tradotta da Alessandro BRACCIO Fiorentino, riveduta e corretta da Lodovico DOLCE. In Venezia, per il Giolito, 1559, 3 vol. in duodecimo.

The third volume has been wholly translated by *Dolce*; the first and second volume by *Braccio* are in my opinion the most pleasing translation from the Greek that we have in the language. Others give the preference to *Baldello's*; and others to others. The edition here quoted is the best.

*L' Undecimo Anello.* Arriano di Nicomedia, chiamato nuovo Senofonte, dei fatti del Magno Alessandro Re di Macedonia, nuovamente di Greco tradotto in Italiano da Pietro LAURO Modonese. In Venezia, per Michel Tramezino, 1544, in octavo.

There is also, *Il Periplo di Ariano*, tradotto da Giambattista RAMUSIO. In Venezia, 1588, in folio, but it does not belong to the *Collana*.

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*Il Duodecimo Anello.* Dione Cassio Niceo Istorico Greco, de' Fatti de' Romani, nuovamente nella nostra Lingua ridotto da Francesco BALDELLI. In Venezia, presso il Giolito, 1565 and 1566, in quarto.

To this book they add in the collection, the *Epitome della Istoria Romana di Dione Niceo di 25 Imperotori Romani da Pompeo Magno fino ad Alessandro Figliuolo di Maumma*, tradotto per Francesco BALDELLI. In Venezia, per Gabriel Giolito, 1562 and 1586, in quarto.

Dion Cassius on the Actions of the Romans, has also been well translated by Nicolò LEONICENO, the most famous physician of his age, and printed in Venezia, per Nicolò d' Aristotele, 1532, in quarto; and per Giovanni Farri, 1542, in octavo; but the *Collana-book* is *Bandello's* translation.

The following books are added to compleat the collection.

*Della Geografia di Strabone*, di Greco tradotta in Volgare Italiano da Alfonso BONACCIUOLI, 2 vol. in quarto. The first in Venezia, per Francesco Sanese, 1562; the second in Ferrara, by the same, 1565.

*Descrizione della Grecia di Pausania*, nella quale si contiene l' Origine di Essa, il Sito, le Città, la Religione antica, e le Guerre fatte da que' Popoli, tradotta in volgare, by the same BONACCIUOLI. In Mantova, per Francesco Olsanna, 1593, in quarto.

*Bonac-*

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*Bonacciuoli* was carver (in Italian, *scalco*) to the above-named duke Hercules of Ferrara.

It is the opinion of our critics, that these two translations come nearer to the Greek originals than any of the Latin translations extant.

**Geografia**, cioè Descrizione universale della Terra, partita in 2 volumi, nel *primo* de' quali si contengono gli otto libri della Geografia di Claudio Tolomeo, nuovamente con singolare studio riscontrati e corretti da Gianantonio MAGINI. Nel *secondo* vi sono poste 27, Tavole Antiche di Tolomeo e 37, altre moderne, &c. Opera dal Latino nell' Italiano tradotta da Lionardo CERNOTTI. In Venezia, per Giambattista e Giorgio Galignani, 1598, in folio.

This is the best edition of Ptolemy, whose tables have been diligently engraved by the famous *Girolamo Porro*.

Ptolemy's Geography was also translated by Pier Andrea MATTIOLI, the botanist, printed in Venezia, 1548, in octavo, and then revised and supplied by RUSCELLI with explanations, in Venezia, 1574, in quarto, then translated from the original Greek by the same *Ruscelli*, with new explanations and cuts. In Venezia, per il Valgrisi, 1599, in quarto.

*Peracchi* would have added to the *Anelli* of the *Gollana Greca* several Greek authors, as *Herodianus*, *Procopius*, *Zonara*, *Nicetas* and *Nicephorus*; but, on considering that they only filled

up

up the vacuums left in the Roman history, he had them inserted in the *Collana Latina*; therefore I shall proceed to register the *Gioje*, which make up the *Collana Greca*.

*Gioja Prima.* Il primo volume delle Cagioni delle Guerre antiche, di TOMASO PORCACCHI. In Venezia, per il Giolito, 1566, in quarto.

*Porcacchi* promised more volumes of this work, but, by some accident, was hindered from continuing it.

*Gioja Seconda.* Onofandro Platonico, dell' Ottimo Capitano Generale e del suo Ufficio, tradotto dal Greco per FABIO COTTA Romano. In Venezia, per il Giolito, in octavo; and 1546, in quarto.

Il primo Discorso di ASCANIO CENTORIO sopra l' Ufficio d' un Capitano Generale d' Esercito. In Venezia, presso il Giolito, 1558, in quarto.

Il secondo Discorso di ASCANIO CENTORIO, nel quale si tratta delle cose appartenenti alla Guerra. In Venezia, presso il Giolito, 1558, in quarto.

*Gioja Terza.* Il terzo Discorso di Guerra di ASCANIO CENTORIO. In Venezia, per il Giolito, 1558, in quarto.

Il quarto Discorso di Guerra di ASCANIO CENTORIO. In Venezia, presso il Giolito, 1559, in quarto.

I mentioned *Centorio* in another place.

*Gioja Quarta.* Il Soldato, di DOMENICO MORA Bolognese. In Venezia, per il Giolito, 1559, in quarto.

Fontanini

*Fontanini* says, that the language of this writer, *ha del Grigione più che dell' Italiano, is more Grifon than Italian*; but it is not true. The book is not remarkable for elegance, but is no bad Italian.

*Gioja Quinta.* Il quinto ed ultimo Discorso di Guerra di Ascanio CENTORIO. In Venezia, per il Giolito, 1562, in quarto.

The five discourses of *Centorio* are to be found all bound together in one volume, and it is the best printed book of *Giolito's* numberless editions.

*Gioja Sesta.* I Discorsi di Guerra di Bernardino Rocca. In Venezia, per Damiano Zenaro, 1582, in quarto.

La seconda e terza Parte del Governo della Milizia di Bernardino Rocca. In Venezia, per il Giolito, 1570, 2 vol. in quarto.

La Milizia Romana di Polibio, Tito Livio, e Dionigi Alicarnasseo, per Francesco PATRIZI, with notes and cuts. In Ferrara, per il Manarelli, 1583, in quarto.

*Gioja Settima.* I Paralelli ed Esempi simili di Tomaso PORCACCHI. In Venezia, per il Giolito, 1566, in quarto.

Paralelli Militari di Francesco PATRIZI, ne' quali si fa Paragone delle Milizie antiche con le moderne. In Roma, per Luigi Zanetti, 1594, 2 vol. in folio.

*Gioja Ottava.* Discorso della Religione antica de' i Romani, della Castramentazione, e disciplina militare,

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militare, Bagni ed Esercizi, di Guglielmo de Choul, tradotto da Gabriel SIMIONI. In Lione, per Guglielmo Rovilio, 1560, in folio. This book is much valued for its beauty of paper, characters, and drawings of figures and medals, and still keeps a distinguished place in the closets of the curious. But as to the erudition contained in it, (says Zeno) it ought to be read and considered with judgement, especially that part which treats of medals, among which there are many spurious, and many ill-read and ill-explained.

Polibio, del Modo di Accampare, tradotto dal Greco per Filippo STROZZI; della Castramentazione di Bartolomeo CAVALCANTI; Comparazione dell' Armatura, e dell' Ordinanza de' Romani e de' Macedoni, di Polibio, tradotta by the same *Cavalcanti*; Scelta degli Apottegmi di Plutarco, per lo STROZZI; Eliano de' Nomi e degli Ordini militari di Leone Imperatore, tradotti di Greco per il CARANI. In Firenze, per Lorenzo Torrentino, 1552, in ottavo.

Of this *Strozzi* I know nothing.

*Cavalcanti* was born in Florence in the year 1503. He was one of the most zealous defenders of his country's liberty against the family of the Medici. Alexander de Medici, having been first declared chief (Capo) and then duke of the Florentine Commonwealth, *Cavalcanti* was not proscribed or banished as many

many others were on that occasion, and his name is not read in the list of them preserved by *Varchi* in his history. But after Duke Alexander was murdered, and the wisest of the people raised Cosmo to the supreme government of the state, *Cavalcanti* chose to go away with those that were out-lawed, though he might have been still great amongst his countrymen, being beloved by Cosmo, and even his relation. He died in Padua in the year 1562, and was buried in the church of St. Francis. His son *Giovanni* writ the sepulchral inscription, still to be read on his tomb. I shall mention his famous Rhetorick in its place.

*Carani* was of Reggio in Lombardy. Besides this and other Italian works, he printed also some Latin epigrams.

*Eliano del Modo di Mettere in Ordinanza*, tradotta dal Greco da Francesco FERROSI. In Venezia, per il Giolito, 1551, in ottavo.

*Trattato breve dello Schierare in Ordinanza gli Eserciti*, di Leone Imperatore, tradotto di Filippo PIGAFETTA. In Venezia, per Francesco de' Franceschi, 1586, in quarto.

*Pigafetta* met with some good manuscript of the original after he had printed his translation, he then corrected his work, and re-printed it in 1602, under the title of *Documenti di Guerra*.

*Gioja 'Nona*. Imprese, Stratagemmi, ed Errori militari, di Bernardino Rocca. In Venezia, per il Giolito, 1566, in quarto.



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Gli Stratagemmi di Pollieno, tradotti dal Greco per Lelio CARCANT. In Venezia, per il Giolito, 1552, in ottavo. There is another good translation of this book, by Nicolò MUTONI. In Venezia, 1552, in ottavo.

I Stratagemmi militari, di Sesto Giulio Frontino, tradotti per Marc' Antonio GANDINO, con una Giunta tratta da moderni Storici. In Venezia, presso Bolognino Zaltiero, 1574, in quarto. There is another translation of this book by Francesco Lucio DURANTINO, in Venezia, per Alvise de Torris, 1543, in ottavo.

*Gioja Decima.* Le Orazioni militari raccolte per REMIGIO Fiorentino da tutti gl' Istoric Greci e Latini, antichi e moderni. In Venezia, per il Giolito, 1560, in quarto. There is a former edition by the same Giolito, 1557; not so good as this.

Orazioni in Materia civile e criminale, raccolte per REMIGIO Fiorentino da tutti gl' Istoric Greci e Latini, antichi e moderni.

Tutte le Orazioni d' Isocrate, tradotte per Pietro CARRARIO. In Venezia, per Michel Tramezino, 1555, in ottavo.

*Carrario* was a physician of Padua.

Le Filippiche di Demostene, tradotte da Felice FIGLIUCCI. In Roma, presso Vincenzo Valgrisi, 1551, in ottavo.

This is one of the best translations we have from the Greek, and its author was that *Alessio*

*Figliucci,*

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*Figliucci*, translator of our Catechism, registered in its place. He changed his name of *Felice* for that of *Alessio*, when he turned Dominican friar.

Some add to this *Gioja* the following books.

Demetrio Falereo della Locuzione, volgarizzato da Pietro SENI, con postille al testo, ed esempi Toscani confrontati a' Greci. In Firenze, per i Giunti, 1603, in quarto. This is no contemptible translation; and a tolerable one is that by Francesco PANIGAROLA, printed in Venice, 1609, in quarto.

Rettorica d' Aristotele, tradotta da Annibal CARO. In Venezia al Segno della Salamandra, 1570, in quarto.

A very valuable book.

La Republica di Platone, tradotta dal Greco da Pamfilio FIORIMBENE. In Venezia, per il Giolito e Fratelli, 1554, in octavo.

I Funerali Antichi di Tomaso PORCACCHI (with cuts by Girolamo PORRO.) In Venezia, per il Galignani, 1574, in folio.

Dell' Architettura di Gio. Antonio RUSCONI con sessanta (e più) figure disegnate dal medesimo secondo i Precetti di Vitruvio. In Venezia, appresso i Gioliti, 1590, in folio, first edition.

A scarce and costly book. The editions that followed this are not much valued in comparison of the first, which is called in *Porcacchi's* index of the *Collana* books, *Gioja Preziosa*, a rare jewel.

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It seems to me that the chief intention of *Giolito* and *Porcacchi*, in scheming, collecting, and printing these two *Collana's*, was to furnish a soldier with a library, because they did not forget any of the military treatises that it was possible for them to get together. What adds strength to this my conjecture is, that in *Porcacchi's index of the Collana Greca* (which is in *Ditte's* and *Darete's* translation) are also registered all the Italian books on duelling. But as the greatest part of these books are now fallen into contempt and oblivion, therefore I shall not enlarge this my library, by adding any of them to those that I registred in another place, but shall come directly to the

### COLLANA LATINA.

*Anello Primo.* Giustino Istorico nelle Istorie di Trogo Pompeo, tradotto per Tomaso PORCACCHI. In Venezia, presso Gabriel Giolito, 1561, in quarto.

The same book was also translated by Girolamo SQUARCIAFICO. Printed in Venezia, 1477, in folio; and by Bartolomeo ZUCCHI, printed there, 1590, in quarto.

*Squarciafico* or *Squarzafico* was of Alexandria, a town once in the Milanese, now belonging to the king of Sardinia. His translation is more valued for its antiquity than elegance. Yet he was a very learned man for his time; and there is a Latin preface of his to the Italian Bible, translated by *Nicolò de Malermi*, (printed in Venezia,

Venezia, per Gabriel di Pietro Trevifano) in which preface he fays, that he affifted *Malermi* in that tranflation. Of *Zucchi* I know nothing, but that he was of Monza, a town in the Milanefe, and that he writ a very fine hand.

Emilio Probo (o fia Cornelio Nepote) degl' Uomini illuftri, tradotto da REMIGIO Fiorentino. In Venezia, preffo il Giolito, 1550, in ottavo.

*Anello Secondo.* Quinto Curzio de' Fatti d' Aleffandro Magno, tradotto da Pietro CANDIDO. In Milano, 1488, in folio; and in Firenze, preffo i Giunti, 1530, in ottavo.

This *Candido*, as I obferved above, was one of the numerous learned courtiers of the fecond duke of Ferrara. His tranflation is good; but the *Collana* book is the next.

Quinto Curzio de Fatti d' Aleffandro Magno Re de' Macedoni, tradotto per Tomafo PORCACCCHI con alcune annotazioni, dichiarazioni, e avvertimenti; e con una Lettera d' Aleffandro ad Ariftotele del Sito dell' India. In Venezia, preffo il Giolito, 1559, in quarto.

This is one of the moft elegant and pleasing tranflations that I ever read.

Iftoria de' Succeffori di Aleffandro Magno, per Mambrin ROSKO. In Venezia, 1570, in ottavo. This *Rofeo* would have been no bad writer in Italian, had he been lefs prolix, and abftained from fome inaccuracies in his language, which, in my opinion, efaped him for want of reading his works twice.

*Anello Terzo.* Le Deche della Istoria Romana di Tito Livio, tradotto in Lingua Toscana da Jacopo NARDI Fiorentino, con molte illustrazioni. In Venezia, per i Giunti, 1547, and a better edition in 1554, and a third, 1575, in which there is a supplement to the second Deca by Francesco TURCHI.

*Apostolo Zeno* laments the fate of this excellent writer *Jacopo Nardi*, a Florentine, that after having (perhaps unjustly) been banished his country, his works were also banished from the vocabulary *della Crusca*. The Academicians quoted him but once under the word *preannunziare*. He certainly deserved not such contempt, if it was out of contempt that they neglected him. His translation of *Livy* is a most excellent performance.

There is another very old translation of *Livy*, by *Ruggero Ferrario*. In Roma, Ædibus Maxim. 1472, in folio.

*Bembo* and some others say, that *Boccaccio* has also translated the first Decade. It was a great loss to the Italians, that *Boccaccio* did not live long enough to translate the whole work!

Lucio Floro de' fatti de' Romani, tradotto per Gio. Domenico TARSIA. In Venezia, 1548, in octavo.

*Tarsia* was a priest of Florence, and the few things we have left of his, are not inelegant.

Istorie Romane di Lucio Floro, con le notizie di Lucio Ampelio, tradotte da Santi CONTI, col

Risfretto

Ristretto dell' imprese de' Romani di Sesto Rufo, e la Cronologia di Domenico BENEDETTI. In Roma, per gli Andreoli, 1672, in duodecimo.

*Conti* was of Rocca Contrada. We have almost nothing left of his, except this translation, which is not bad. *Benedetti's* chronology goes from the foundation of Rome down to Valentinian I.

La prima Guerra Cartaginese di Leonardo ARRTINO, without the name of the translator. In Venezia, per il Giolito, 1545. in octavo.

The learned *Leonardo* writ in Latin; the translation I have not seen.

*Anello Quarto*. Compendio di Sesto Rufo con la Cronica di Cassiodoro, de' fatti de' Romani, della Dignità de' Consoli e degl' Imperatori, e dell' accrescimento dell' Imperio, da Lodovico DOLCE tradotto ed ampliato. In Venezia, per il Giolito, 1561, in quarto.

As I have not seen this book, so I do not understand what *Dolce* means by the word *ampliati*, *increased*. I suppose he has added to the originals out of his own head what he thought wanting, to complete *Rufus's* epitome and *Cassiodorus's* chronicle.

Istoria de' Romani di Rufo, tradotta da Vincenzo BELPRATO, con l' Affioco del dispregio della Morte di Platone, tradotto dal medesimo. In Firenze, presso i Giunti, 1550, in octavo.

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*Vincenzo* or *Gianvincenzo Belprato*, count of *Aversa*, was a Neapolitan, and his noble family went to settle there from *Valentia* with king *Alfonso I.* of *Aragon*.

*Valerio Massimo de' detti e fatti memorabili*, tradotto per *Giorgio DATI* Fiorentino. In *Venezia*, per *Michel Tramezino*, 1547, in octavo; and 1551, in octavo, without the name of the printer.

*Anello Quinto*. *I Commentari di Giulio Cesare*, tradotti per *Dante POPOLESCHI*. In *Firenze*, 1518. in quarto.

The name of *Popoleschi*, a Florentine, is almost unknown, because he writ and translated nothing (as I think) but these *Commentaries*. I wish he had writ and translated more.

*I Commentari di Giulio Cesare*, tradotti da *Agostino ORTICA*, istoriati e postillati delli *Nomi moderni* (with cuts,) In *Milano*, 1518, in quarto.

*Ortica* was a Genoese. His translation is far from being so elegant as that of *Popoleschi*.

*I Commentari di Giulio Cesare*, tradotti per *Francesco BALDELLI*. In *Venezia*, 1528, in octavo.

*I Commentari di Giulio Cesare* (without the name of the translator, who was *Baldelli*) insieme con *A. Irzio*, e con illustrazioni e disegni di *Andrea PALLADIO*. In *Venezia*, presso *Pier Franceschi*, 1575; e per il *Foglietti*, 1618, in quarto.

The famous architect *Palladio* illustrated this elegant translation with a long preface, in which

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he treats of the troops, arms, military discipline of the Romans, and departments of the antient Gaul. Besides he adorned it with many plates, designed, for the greatest part, by his two sons *Leonidas* and *Horace*, which plates he was obliged to finish himself, because they both died young, within the space of two months one after another, before they could have finished them themselves. This therefore is the edition that the collectors of the *Collana* chuse, if they can find it; if not, they substitute *Ortica's* translation.

*Pietro Candido* (already named amongst some of the courtiers of duke Alfonso of Ferrara) was the first that *made Cæsar speak Italian* (says *Zeno*;) but I do not know if his translation was ever printed. This *Candido* turned from Greek into Latin *Appianus Alexandrinus*, and many other authors.

L' *Epistole Famigliari di Cicerone*, tradotte da Aldo MANUZIO, 1563 and 1566, in octavo. He had first printed them in 1545 and 1552, in octavo, without his name.

The curious will find a full account of the *Manutii* in a dissertation by *Apostolo Zeno*, prefixed to these *Epistles* reprinted in Venezia, per Francesco Piacentini, 1736, 2 vol. in octavo. There it is said, that these epistles were only revised and corrected, and not translated by *Aldus Junior*; and *Zeno* thinks that they were translated by *Guido Lollio*, or *Loglio*, of Reggio in Lombardy, a man much esteemed by *Caro*, *Dolce*,



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*Paolo Manuzio*, and by all the Italian learned of that age. See *Zeno's* reasons for thinking so in his *Notes on Fontanini's Eloquentia*, which are convincing.

Le Pistole di Cicerone ad Attico fatte volgari da Matteo SENAREGA. In Venezia, per Paolo Manuzio, 1555, in octavo.

*Paolo Manuzio*, in a letter prefixed to the *Elogia clarorum Ligurum*, thanking *Foglietta* for having bestowed one of them on *Senarega*, calls him *Alumnum disciplinæ meæ, præstanti virum ingenio, natum maximis rebus, docendi scribendique facultate nemini prorsus ætate nostrâ concedentem*; and indeed *Senarega* greatly distinguished himself in his republick, where he was once created *Doge*.

Salustio, con alcune altre belle Cose, volgarizzato per Agostino ORTICA. In Venezia, per Giorgio Rusconi, 1518, in octavo; and there without name of the printer, 1531 and 1545, in octavo. *Salustius* was also translated by Lelio CARANI, printed in Firenze, in duodecimo; and by Gio. Bernardino Buonifacio Marchese D'ORIA, printed in Firenze, per Lorenzo Torrentino, 1558, in octavo.

As these three translations are all equally good, the collectors give the preference to *Torrentino's* edition, only for its being printed in a better letter than the others.

*Anello Sasso*. Annali di Cornelio Tacito, tradotte da Giorgio DATI. In Venezia, per Bernardo Giunti.

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Giunti, 1582, in quarto, with a preliminary discourse by *Lionardo Salviani*.

Of *Dati* by and by.

L' Imperio di Tiberio Cesare scritto da Cornelio Tacito negli Annali, tradotto da Bernardo DAVANZATI BOSTICHI. In Firenze, per Filippo Giunti, 1600, in quarto.

The same translation was reprinted in Firenze, per Pietro Nesti, 1637, in folio, together with the original, some years after the death of *Davanzati*, who, in a letter to his learned friend *Baccio Valori*, says, that he undertook to translate this author, because there was a French translator of Tacitus, who bragged much that the French language was a great deal better than the Italian, being susceptible of more brevity and precision, and coming nearer to the Greek and Latin in the syntax, modes of speaking, and harmonious cadences. *Davanzati*, printing an essay of his translation, made use of the paper and characters used in the edition of the French translation, and thus gave an ocular demonstration, that our language is shorter (if we please to make it so) than the French by a fourth part. Yet, if *Davanzati* had observed, that his own language had reached its point of perfection at least two centuries before the French tongue got out of its infancy, he might have spared himself the trouble of convincing his fanattick antagonist. We had not only almost all the Greek and Latin books well translated  
into

into Italian before the French translation of Tacitus, but multitudes of epick poems, histories, and books of all kinds of prose and poetry of our own. In order to be very laconick, *Davanzati* made use of the Florentine dialect, not scrupling to employ the phrases and proverbs of the vulgar, when he found them answering exactly to the Latin modes; thus, for the sake of precision, he has lost dignity; therefore the generality of the Italians admire more the translation by *Giorgio Dati*, who has writ it, as *Davanzati* himself owns, *con ampio stile e facile per addolcire il testo sì stringato e sì brusco*; that is, *with a noble and easy stile, to sweeten the original so close and so abrupt*. The works of Tacitus were also translated into Italian by *Orazio Gianetti*, printed in Venezia, 1604; and in the dialect of Siena by *Adriano Politi*, printed in Venezia, 1664, in quarto; and presso i Giunti, 1618 and 1620, in quarto, with explanations and additions.

*Anello Settimo*. *Le Vite di XII. Cesari di Gajo Suetonio Tranquillo*, tradotte in volgar Fiorentino da Paolo DEL Rosso, aggiuntovi l'ordine di leggere gli Scrittori dell' Istoria Romana di Pietro ANGELI da Barga, tradotto da Francesco SERDONATI. In Firenze, per Filippo Giunti, 1611, in octavo. The same book had been printed many times before without *Serdonati's* addition.

*Francesco Priscianese* of Florence, grammarian and printer, generally thought to have been  
the

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the first that writ an Italian grammar of the Latin tongue, in a dedicatory letter prefixed to an edition of this book, informs us, that *Paolo del Rosso* was his countryman, and *Giovane di Lettere e di Giudicio, e molto nelle lingue esercitato*; that is, *a youth of learning and judgment, and very skilful in languages.* *Angeli*, of Barga, a town in Tuscany, was a great Latin scholar, as it appears by the original of his little treatise *On the Method of reading the Writers of Roman History*, which is written in excellent Latin. The few things that we have in print by *Serdonati* of Florence are written with the greatest purity. In the Medicean library is preserved in manuscript a most beautiful *Collection of Florentine Proverbs*, divided in three volumes collected by this *Serdonati*.

*Le Vite de' Dieci Cesari*, incominciando dal fine di Suetonio, tradotte da Mambrino Rosso. In Venezia, per il Tramezzino, 1544, in octavo. Of *Rosco* I spoke in another place.

Il Libro degl' Uomini illustri di Gajo Plinio Cecilio volgarizzato da Pietro RANGONI. In Siena, 1506, in quarto; and by Paolo del Rosso, in Lione, 1546, in octavo; and by Dionigi ATANAGI, in Venezia, presso il Giolito, 1546, in octavo; and in Venezia, presso i Guerra, 1562, in octavo.

*Rangoni, del Rosso*, and *Atanagi* thought that the original of this book was written by *Plinius*; *Fontanini* says, it was written by *Cornelius*

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*Cornelius Nepos*; some others thought it a work of *Seneca*, some of *Tacitus*, some of *Ascanius Pedianus*; but father *Andrea Scoto*, a Jesuit, has proved, that it was written by *Aurelius Victor*; *Joannes Albertus Fabricius* and *Apostolo Zeno* are of the same opinion. Who *Rangoni* was I do not know, *Paolo del Rosso* I named above, and *Atanagi* I mentioned in other places,

*Anello Ottavo*, Istoria di Erodiano dell' Imperio dopo Marco, tradotta da Incerto. In Firenze, per Filippo Giunta, 1522, in octavo; and by *Lelio Curani*, in Venezia, presso il Giolito, 1552, in octavo.

Both these translations are very good.

Though *Herodianus* is a Greek author, as some of the following; yet he and they have place in the *Collana Latina*, for a reason given above.

Panegirico di Plinio il Giovane a Trajano, vulgarizzato dal Cavaliere Girolamo Ubaldino MALAVOLTI Sanese. In Roma, per Bartolomeo Zanetti, 1628, in quarto; and by Gio. Agostino LENGUEGLIA, in Venezia, 1670 and 1686, in quarto, with the Latin original; and by Ginesio SODERINI, in Venezia, 1688.

This *Malavolti* was the second son of *Orlando Malavolti*, who writ a history of Siena his country. *Ubaldino*'s elder brother was called *Bernardo*; both the father and children were all very learned, and writ a pretty good stile. Of *Lengueglia* and *Soderini* I knew nothing.

*Anello*

*Anello Nono.* L' Istorie di Eutropio delle Vite e Fatti degli Imperadori Romani, translator unknown. In Venezia, per Michel Tramezzino, 1544, in octavo.

This author had been many times translated before, but never completely.

*Anello Decimo.* Ammiano Marcellino delle Guerre de' Romani, tradotto per Remigio Fiorentino. In Venezia, presso i Gialiti, 1550, in octavo.

*Anello Undecimo.* Paolo Orosio, tradotto per Giovanni GUERINI di Laticiza, in octavo, without year, place, or name of the printer; but it appears to be printed about the year 1440.

I know not who *Guerini* was:

*Anello Duodecimo.* Procopio Cesariense, delle Guerra de' Goti, libri 3, tradotto dal Latino per Benedetto Egio da Spoleti. In Venezia, per Michel Tramezzino, 1544, in octavo.

Vol. II. libri 2. Della Guerra di Giustiniano contro i Persi, e due libri della Guerra del medesimo contro i Vandali, tradotti da Benedetto Egio. In Venezia, per il Tramezzino, 1547, in octavo.

Vol. III. Degli Edifici di Giustiniano Imperatore tradotto di Greco in volgare per Benedetto Egio. In Venezia, per il Tramezzino, 1547, in octavo.

As by this third volume we see that *Egio* understood Greek, so it is to be supposed, that though he translated the two first books of  
*Procopius*

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*Præcypius* from the Latin, yet he compared its translation with the Greek original.

*Anello Decimoterzo.* Le Vite, i Costumi, e Fatti degl' Imperatori Romani, parte tratte da Aurelio Vittore, parte da Eutropio, e parte da Paolo Diacono, translator unknown. In Venezia, per Gomin da Trino di Monferrato, 1544, in octavo.

Istorie di Paolo Diacono seguenti quelle di Eutropio, tradotte di Latino in volgare da Benedetto Egio da Spoleti. In Venezia, per il Tramezino, 1548, in octavo.

Compendio della Storia Romana di Pomponio Leto, dalla Morte di Gordiano il Giovane fino a Giustino Terzo, tradotto per Francesco BALDELLI. There are annexed to it, *I Magistrati, Sacerdoti, e Leggi de' Romani*, by the same author and translator. In Venezia, per il Giolito, 1549, in octavo.

Le Vite degl' Imperatori Romani di Monsignor Egnazio, tradotte dal Latino, con due Frammenti di Polibio della Diversità delle Repubbliche, tradotti dal Greco, translators unknown. In Venezia, per Francesco Marcolini, 1549, in octavo.

*Anello Decimoquarto.* Istorie di Giovanni Zonara dal Cominciamento del Mondo infino all' Imperatore Alessio Conneno, divise in tre parti, e tradotte (from the Greek) per Lodovico Dolce. In Venezia, per il Giolito, 1564, in quarto;  
and

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and migliorate da Messer Agostino FERRENTILLI, 1570, in quarto.

*Storie di Niceta, le quali Cominciano dall' Imperio di Giovanni Commeno, dove lascia il Zonara, e seguono fino alla presa di Costantinopoli che fu l' anno, 1443. In Venezia, pel Giolito, 1569, in quarto. Translated by DOLCE and compared with the Greek original by Agostino FERRENTILLI.*

*Storie di Niceforo Gregora, che siegue il Niceta, fino alla fine dell' Imperio d' Andronico, tradotte da Lodovico DOLCE, riscontrate co' Testi Greci e migliorate da Agostino FERRENTILLI. In Venezia, per il Giolito, 1569, in quarto. Ferrentilli, of Narni, appears to have been a very learned man and an elegant writer, having been chosen by Giolito to retouch and correct the translations of Dolce.*

*Zonara was also translated by Marco Emilio Fiorentino, printed in Venezia, 1560, in quarto, and Niceta by Giuseppe Orologgi. In Venezia, presso il Valgrisi, 1562, in quarto.*

*Of this Orologgi or Orologgi, author and translator of many Italian books, I cannot give any account, but that he was no despicable writer.*

*Discorso Universale di Agostino FERRENTILLI, con la Creazione del Mondo di Filone Ebreo, tradotta dal medesimo Ferrentilli, ed altre cose.*

*In Venezia, presso il Giolito, 1574, in quarto.*

*Anello Decimoquinto. Paolo Diacono della Chiesa d' Acquileja, della Origine de' Re Longobardi, tradotto*



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tradotto per Lodovico DOMENICHI. In Venezia, presso il Giolito, 1548; and in Milano, per Giambattista Bidelli, 1631, in duodecimo.

*Anello Decimosesto.* Istoria delle Cose di Francia di Paolo Emilio da Verona, translator unknown: In Venezia, presso Michel Tramezino, 1549, in quarto.

*Anello Decimosettimo.* Le due Deche dell' Istoria di Sicilia di Tomaso Fazelo, tradotte da REMIGIO Fiorentino. In Venezia, per Domenico e Giambattista Fratelli, 1574, in quarto.

*Anello Decimottavo.* Le Istorie del Biondo da Forlì, dalla Declinazione dello Imperio di Roma insino al tempo suo, che vi corsero circa mille anni ridotte in compendio da Papa Pio, e tradotte per Lucio FAUNO. In Venezia, per Michel Tramezino, 2 vol. in octavo.

*Fauno* was one of the many grammarians that assisted the printer *Giolito* in his printing-office. He was a writer above mediocrity as to stile and language, but I know nothing more of him.

*Anello Decimonono.* Commentari di Galeazzo Capella, tradotti da Francesco FILIPOPOLI Fiorentino. In Venezia, presso Giovanni Giolito, 1539, in quarto.

*Anello Ventesimo.* Compendio della Storia di Paolo Giovio, fatto per Vincenzo CARTARI da Reggio. In Venezia, presso Gabriel Giolito, 1562, in octavo.

*Cartari* was an antiquarian of Reggio in Lombardy. *Pignoria*, in his *Catalogue of the Antiquarians*,

*quarians* tells us, that *Ortelius* calls him *Catarro*; *Gesner* and *Draudius* transform him into *Cartorio*. Of such blunders (adds *Zeno*) foreigners are too often guilty in their quoting the names and surnames of the Italian writers.

*Gioja Prima*. Istoria di Gajo Plinio Secondo delle Cose naturali, tradotta da Cristoforo LANDINO.

In Roma, in *Ædibus Maximæ*, 1473, in folio.

The same. In Venezia, per Nicolò Jenson, 1476, in folio.

The same. In Treviso, per Michaellem Manzolinum, 1479, in folio.

The same. In Venezia, per Filippo di Pietro Veneziano, 1481, in folio.

Istoria di Gajo Plinio Secondo delle Cose naturali, tradotta da Cristoforo LANDINI, e rivista da Antonio BRUCCIONI. In Venezia, per il Giolito, 1543, in quarto.

The same, translated by Lodovico DOMENICHI, with marginal notes. In Venezia, 1652, in quarto.

Either the one or the other of these two last editions is the *Gollana* book; but I never omit the editions preceding the year 1500, out of reverence for antiquity. *Landino* is one of the first commentators of *Dante*.

*Solino*, delle Cose meravigliose del Mondo, tradotto da Vincenzo BELPRATO. In Venezia, per Giolito, 1557 and 1559.

*Gioja Seconda*. I tre Libri di Pomponio Mela, del Sito, Forma, e Misura del Mondo, tradotto

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per Tomaso PORCACCHI. In Venezia, per il Giolito, 1557, in octavo.

*Gioja Terza.* Giulio Ossequente, de' Prodigj; e Polidoro Virgilio dell' istessa Materia, libri 3; insieme con i due libri di Giovacchino Camerario degli Ostenti; il tutto tradotto per Domenico MARAFFI. In Lione, per Tournes, 1554, with cuts.

I never met with the name of this *Maraffi* in the title page of any book, nor could ever find who he was.

*Gioja Quarta.* Tutte le Orazioni di Cicerone, tradotte da Lodovico DOLCE. In Venezia, presso Gabriel Giolito, 1562, in quarto.

This is not the worst of the many translations that we have of *Tully's Orations*; yet criticks say, that, in some few places, *Dolce* has mistaken the sense of the original.

*Gioja Quinta.* Le Istituzione Oratorie di Quintiliano, tradotte da Orazio TOSCANELLA, ed arricchite dal medesimo della Dichiarazione de' luoghi più difficili in margine. In Venezia, per il Giolito, 1556 and 1567, in quarto.

*Toscanella* was of Toscanella, a small town of Tuscany, whence his family took its name. He was so very poor all his life time, that he was obliged to teach grammar in different parts of the Venetian dominions as long as he lived. *Pietro Aretino* in his letters says, that he was of Castel Baldo in the territory of Verona; but he was mistaken. He married while he was a school-

school-master there, and his poor wife brought him but fifteen pounds sterling portion (*cento ducati Veneziani*.) In his last will, still existing, he bids his trustees to repay, out of the sale of his books, *Cristina Mora*, his maid-servant, some money that she had lent him to enable him to print some of his works. His stile and language are rather good; but he was no great thinker either in prose or poetry. There is an edition of this translation of *Quintilian* dated 1588, which is the same with that of 1567, the printer having but changed the title page of some copies that he had left unfold.

*Gioja Sesta.* Le Istituzioni Imperiali di Giustiliano, tradotte per Francesco SANSOVINO, con l'Esposizione e i Sommari posti a ciascun titolo, i quali contengono la Materia del Testo. In Venezia, per Bartolomeo Cesano, 1552, in quarto.

*Francesco Tatti*, surnamed *Sanseverino*, because his father *Jacopo Tatti* was born in *San Savino*, a little town of Tuscany, was one of the laborious authors that assisted *Giolito* in his printing-office. He was born in Rome under the Pontificate of Leo X. His stile and language are tolerable.

*Gioja Settima.* Giustio Lipsio, della Grandezza di Roma. In Roma, 1600, in octavo, translator unknown.

*Gioja Ottava.* Della nuova Disciplina e vera Arte Militare del BRANCATIO, libri otto, tratti da i

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Precetti di Cesare. In Venezia, per Aldo, 1585, in folio.

*Gioja Nona.* Discorsi di Nicolò MACCHIAVELLI sopra la Prima Deca di T. Livio. In Venezia, per i Sessa, 1534, in octavo; and in Firenze, per Bernardo Giunti, 1543, in quarto.

They are also printed amongst his works, and are reckoned his master-piece on all accounts.

Discorsi sopra Tito Livio, di Antonio CIOCARRELLI da Foligno. In Roma, 1558, in quarto.

*Gioja Decima.* Discorsi di Scipione AMMIRATO, sopra Cornelio Tacito. In Firenze, per Filippo Giunti, 1598, in quarto.

This was *Ammirato* the elder, whom I named in another place.

Discorsi di Filippo CAVRIANA sopra i primi cinque Libri di Cornelio Tacito. In Firenze, per Filippo Giunti, 1600, in quarto.

*Cavriana*, of Mantua, was the first professor of theoretical physick in the University of Pisa when he was still young. He then went to France, lived there many years, and there he writ these discourses on *Tacitus*, in which he often speaks of the civil wars of France then raging. There he also writ a Latin history of those wars, and a Latin account of the siege of Rochelle in 1572; but neither the one nor the other were ever printed. *Apostolo Zeno* had a copy of both in manuscript. Henry III. king of France, sent him to accompany Christiana, princess of Lorain, to Tuscany, where she went

to marry the grand duke Ferdinand I. who made *Cavriana* a knight of Santo Stefano. Some say, that he taught physick in the university of Pisa after his return from France, and not before his going there.

*La Bilanica Politica di Trajano BOCCALINI* sopra tutte le Opere di Tacito. In Castellana, 1679, 3 vol. in quarto.

*Boccalini's* style is so unpleasing, that I had never the patience to read any of his works; yet people say, that this *Bilanica Politica* is a very valuable work.

*Gioja Undecima*. Roma antica di Famiano NARDINI. In Roma, per Giovanni Andreoli, 1704, in quarto, second edition, with cuts. At the end there is added, Memorie di varie Antichità trovate in diversi Luoghi di Roma, scritta da Flaminio Vacca.

The lovers of antiquities much praise *Nardini* and *Vacca*. *Montfaucon* has even inserted *Vacca's* work in his *Italick Diary*; but they were both very coarse writers in Italian.

*Gioja Duodecima*. Roma ristaurata, ed Italia illustrata di Biondo da Forlì. In Venezia, per Michel Tramezino, 1543, in octavo.

*Roma trionfante* di Biondo da Forlì. In Venezia, per Michel Tramezino, 1548, in octavo.

Both these books by *Biondo* were translated by Lucio Fauno, one of *Gualito's* correctors.

*Gioja Decimaterza*. Trattato delle Monete e valuta loro ridotte dal costume antico all' uso

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moderno da Guglielmo Budeo, tradotto ed accresciuto per Gio. Bernardo GUALANDI Fiorentino. In Firenze, presso i Giunti, 1562, in ottavo.

*Gualandi*, in this translation, showed himself a learned and elegant writer.

*Gioja Decimaquarta.* Genealogia degli Dei di Giovanni Boccaccio, in 16 libri, tradotti ed adornati per Giuseppe BETRUSSI da Bassano. In Venezia, al Segno del Pozzo, 1547, in quarto; and per Jacopo Sanfovino, 1569, in quarto.

Our famous *Boccaccio* writ this work in Latin and considering the time in which he writ it, we must be astonished at his immense erudition.

*Betrussi* prefixed to his translation a *Life of Boccaccio*, which is an indifferent performance.

*Gioja Decimaquinta.* Le Imagini degli Dei degli Antichi per Vincenzo CARTARI da Reggio. In Venezia, per il Deuchino, 1624, in quarto, with cuts. There are many other editions of this curious and costly book. In that of Padova, nella Stamperia di Pietro Paolo Tozzi, 1626, in quarto, the cuts are more copious than in any other edition.

*Gioja Decimasesta.* Le Imagini con tutti i riverfi trovati, e le Vite degl' Imperatori tratti dalle medaglie e dall' Istorie degli Antichi, per Enea Vico Parmigiano, 1548, in quarto, with cuts.

Le Imagini delle Donne Auguste, con le Vite ed Esposizioni di Enea Vico. In Venezia, per il Valgrisi, 1557, in quarto, with cuts.

Discorsi

Discorsi di Enea Vico Parmigiano sopra le medaglie degli Antichi, divisi in due libri. In Venezia, presso il Giolito, 1558, in quarto. This *Vico* is the first who spoke in a modern tongue about ancient medals.

*Gioja Decimasettima.* I Discorsi di Antonio AGOSTINI sopra le medaglie, divisi in undici Dialoghi, tradotti dallo Spagnuolo. In Roma, per Ascanio e Girolamo Donangeli, 1592, in quarto, with cuts, translator unknown.

*Agostini* was archbishop of Tarracona.

I Medefimi tradotti da Dionigi Ottaviano SADA: In Roma, per Filippo de Rossi, 1648; and 1650, in folio, with cuts.

*Gioja Decimottava.* Discorso di Bastiano ERIZZO sopra le medaglie degli Antichi con la Dichiarazione delle monete consolari e delle medaglie degl' Imperatori. In Venezia, per Giovanni Varisco e Paganin Paganini, in quarto, without year.

The antiquarians much value this book, and the above-named archbishop *Agostini* praises its author, who was a nobleman of Venice. *Erizzo* was of opinion, that the ancient medals were not money; but *Vico*, his antagonist, says they were; and the archbishop, in this point, joins with *Vico* against *Erizzo*. Father *Etienne Chamillart*, a French Jesuit, in the first of his Dissertations, printed in Paris for Pierre Lot, 1711, in quarto, treats fully of this matter, and to him I refer the curious reader, the



question being too unpoetical for me to expatiate upon it.

*Gioja Decimanona.* Istoria Augusta da Giulio Cesare a Costantino Magno, illustrata con la verità delle antiche medaglie da Francesco ANGELONI, con l'Emendazioni postume e col supplemento de' Rovesci che mancavano nelle Tavole, tratti dal tesoro delle medaglie della Regina di Svezia, e descritti da Giampiero BELLORI suo Bibliotecario ed Antiquario. In Roma, per Giambattista Bussotti, 1685, in folio, second edition.

*Angeloni*, of Rome, was secretary to cardinal Ippolito Aldobrandino. *Bellori* was *Angeloni's* nephew. They were both men of great erudition. *Bellori* writ also the life of the famous traveller *Pietro della Valle*.

*Gioja Ventesima.* Polidoro Virgilio da Urbino degl' Inventori delle Cose, tradotto per Francesco BALDELLI, libri 8. In Firenze, per Filippo Giunti, 1587 and 1592, in quarto.

The books that make up these two *Collana's* are almost all very scarce, and difficult to be found; therefore, in Italy, a compleat collection of them costs a large sum of money.



Viaggi. *Travels.*

**L**E Navigazioni e Viaggi della Turchia di Niccolò de Nicolai, tradotti dal Francese da Francesco Flori da Lilla. In Anversa, 1576, in quarto; and in Venezia, 1580, in folio, with cuts.

Of this book I know nothing.

Marco Paolo Veneziano, delle maraviglie del Mondo da Lui vedute. In Venezia, per Marco Claferi, 1597, in octavo.

*Francesco Sansovino* and *Marco Barbaro* say, that *Polo's* family acquired the surname of *Millione*, because *Polo* from his travels had brought jewels to the value of a million of ducats, (a hundred and fifty thousand pounds sterling) an immense sum in those times. These *Travels*, which now are proved to be veracious, obtained so little credit for more than a century, that *Giovanni Villani* says the author of them got the surname of *Millione*, because, in them, he told a million of fables. *Zeno*, with the authority of a very old manuscript preserved in the library of the family *Soranzo* in Venice, and with other very good reasons, proves, beyond contradiction, that the original of these travels was written in the Venetian dialect; and from that manuscript we find, that *Polo*, being in prison at Genoa

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with one *Rustigielo* of Pisa, dictated it to *Rustigielo* in his own tongue in the year 1299. The first edition of these travels is thought to be that made in Venice, per Zoanne Baptista Sessa Milanese, 1496, in octavo, which is also in Venetian dialect, but a little modernised, and not quite conforming to that of *Polo*. The *Academicians della Crusca* quoted in their dictionary an old Tuscan version, supposed to have been made from the original Venetian by one *Michele Ormanni* a little after the year 1300. Friar *Francis Pepuri*, of Bologna, translated *Polo's* travels into Latin in the fourteenth century; but, altering the division made by *Polo* into 143 chapters, divided them into three books; and *Andreas Mullerus*, a learned German Lutheran, having got a copy of it in manuscript, printed it in Berlin in the year 1671, in quarto. In the preface *Mullerus* says, that the Latin translation had never been printed before; but *Salvini*, in his notes on *Muratori's Perfetta Poesia*, quotes an old Venetian edition, in which the translator calls himself *Frater Franciscus Pepuri de Bononia Fratrum Prædicatorum*. *Ramusio* did also translate these travels from the Latin into Italian, and printed them in his collection, (to be named by and by.) He was of opinion, that *Polo* writ them originally in Latin; but, by what I relate here, it appears he was mistaken.

Viaggi fatti da Venezia alla Tana, in Persia, in India, e Costantinopoli, con la Descrizione delle Città,

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Città, Luoghi, Siti, e Costumi, e della Porta del Gran Turco. In Venezia, nelle Coste de' Figliuoli d' Aldo, 1545, in octavo.

The collector of these travels was *Antonio Manuzio*, brother of the learned *Paolo Manuzio*: The authors of the travels were *Giosafat Barbaro*, *Ambrogio Contarini*, both noblemen of Venice, and others.

Relazione del Viaggio degli Ambasciadori Giapponesi inviati a Roma nell' anno 1582, per varie Regioni dell' Asia e dell' Europa, raccolta da Guido GUALTIERI. In Venezia, per il Giolito, 1586, in octavo.

Of this *Gualtieri* and his book I know nothing.

Navigazioni e Viaggi raccolti da Giambattista RAMUSIO. In Venezia, presso i Giunti, 1588, 3 vol. in folio, the fourth edition; and 1613, in folio, in one vol. the fifth edition, with an addition, Del Viaggio di M. Cesare de' Federici nell' Indie Orientali, e delle tre Navigazioni ultimamente fatte fatte dagli Olandesi e Zelandesi verso il Regno de' Sini, e la nuova Zembla, e Paesi di Groenlandia.

In Italy they generally think this to be the best collection of travels extant. *Ramusio* was a very learned man, a great friend of *Fracastoro*, *Bembo*, *Navagero*, and all the great men of that age in Italy.

Lettere dell' Etiopia dall' anno 1626, fino al Marzo 1627, e della Cina dall' anno 1625, al Febbrajo

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Febbrajo 1626, con una breve Relazione del Viaggio al Regno di Tunquin, mandate a Muzio *Vitelleschi*, Generale della Compagnia di Gesù. In Roma, 1620, in duodecimo.

The enemies to the Jesuits say, that these letters contain many fables ; what I can say is, that they are entertaining and well written.

Commentari del Viaggio in Persia di Caterino ZENO, e delle guerre fatte nell' Imperio Persiano dal Tempo di Uffan Cassano in quà, libri due. E dello scoprimento dell' Isola Prislada, Eslanda, &c. da due Fratelli *Zeni*, Nicolò ed Antonio, libro uno. In Venezia, per il Marcolino, 1558, in ottavo.

A book of reputation in its kind, and not inelegantly written.

I Viaggi di Pier DELLA VALLE, descritti da Lui medesimo in 54 Lettere Familiari all' erudito suo Amico Mario Schipano, (with the life and portrait of the author.) In Roma, per Jacopo Dragondelli, 1662, in quarto, second edition.

*Pietro della Valle* was a Roman gentleman of much learning. He employed twelve years in travelling over Turkey, Persia, India, &c. His wife, *Sitti Maani*, a Mesopotamian lady, being dead a little after his marriage, he took her corpse with him, and continued his travels many years ; at last, he carried her to Rome, where he had her interred with great pomp in the

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the church of Araceli. At *Sitti Maani's* funeral, to which were present 24 cardinals, *Pietro della Valle* began her funeral oration, but was interrupted by his tears, and hindered from speaking it. The Roman poets of that time celebrated her death with their verses, and there is a book entitled, *Funerale di Sitti Maani della Valle celebrato, in Roma nel 1627, e descritto da Girolamo Rocchi*. In Roma, per Bartolomeo Zannetti, 1627, in quarto.

Oratori.



## Oratori. Orators.

**O**RAZIONI diverse e nuove d' eccellentissimi Autori. In Fiorenza, presso il Doni, 1547, in quarto.

These orations are seven. The authors were *Bartolomeo Ferrini*, of Ferrara; *Pietro Paolo Vergerio*, bishop of Capodistria, who afterwards turned protestant; *Cristoforo Landino*, of Florence, one of the most copious commentators of *Dante* and *Petrarch*; *Giovanni Nesi*, of Florence; *Benedetto Varchi*, *Alberto Lollio*, and *Remigio Nannini*, surnamed *Fiorentino*; these three last are often named in this my library. *Doni*, the printer, is that same *Antonfrancesco*, whom I also mentioned in other places. He was a whimsical writer, but his language is pure Tuscan, and this *Collection of Orations* is much esteemed by the lovers of eloquence.

As it would be endless to give a particular account of every one of the Orations that I have registred here, I shall pass very lightly over them; but if the English reader will take my word, I assure him that I have taken care to register only those that have the sanction of our learned men for elegance, power, and purity of language. If they have any defect, it is a little too much verbosity; but few are the Italian prose-writers that are quite free from this fault; and *Boccaccio*,

*tio*, the great *Boccaccio*, has been the ring-leader. The confession is ingenuous, and my countrymen will certainly think me in the wrong for thinking so, and much more for saying so; but even before I became acquainted with the precision of the classical English writers I could never help thinking so, and I will tell it because I think it; yet let no body wrong so much my sincerity, as to construe it into adulation to the English, or into love of singularity; and let no English pedant (if there is any) quote me as an authority against my countrymen, because the Italians have done too much for literature to be meanly reproached with a fault, which is made up with multitude of excellencies, and is only attributed to them by a single man, whose opinion, as it stands single and unsupported by any indisputable authority, is perhaps a mere opinion.

Orazioni volgarmente scritte da molti Uomini illustri, raccolte da Francesco SANSOVINO. In Venezia, per Altobello Salicato, 1584, 2 vol. in quarto.

Orazioni di Alberto LOLLIO Ferrarese. In Ferrara, per Valente Panizza, 1563, in quarto.

These orations are twelve. *Zeno* says, that two gentlemen of Ferrara, *Baruffaldi* and *Barotti* (perhaps both still living) have in their possession many things, Latin and Italian, written by this writer, that were never printed. It is pity they are not published. Of *Lollio* I shall say more, when I come to his *Letters*. Ora-



Orazioni di Sperone SPERONI. In Venezia, per Roberto Mejetti, 1596, in quarto.

Orazioni e Discorsi di Lorenzo GIACOMINI. In Firenze, presso il Scarnatelli, 1597, in quarto.  
*Giacomini, of Florence, was one of the most learned men of his age; but of him we have very few things printed. Salvino Salvini, in his Fatti Consolari dell' Accademia Fiorentina, speaks of him at large.*

Orazioni di Lionardo SALVIATI. In Firenze, presso i Giunti, 1575, in quarto.

This collection contains fourteen orations, besides a translation of one originally written in Latin by *Pietro Vettori*.

Delle Lodi del Commendatore Cassiano del Pozzo, Orazione di Carlo DATI. In Firenze, all' insegna della Stella, 1664, in quarto.

Panegirico di Carlo DATI a Luigi XIV. Re di Francia. In Firenze, all' insegna della Stella, 1669, in quarto.

Panegirico di Giason DE NORES, in laude della Republica di Venezia. In Padova, per Paolo Mejetto, 1590, in quarto.

*Giason de Nores was born in the island of Cyprus. Riccoboni, speaking of him, says, that he was nimio dolore oppressus propter unicum filium suum Petrum post mortem nobilis cujusdam Veneti, quocum ille rixatus fuerat, in exilium pulsum.* If the many works of this *Pietro de Nores*, still existing in several libraries of Italy, had been pub-

ished, he would have been more famous for his learning than his father.

Tre Orazioni di Celso CITTADINI. In Siena, per Salvestro Marchetti, 1603, in octavo.

Orazione di Anfaldo CIBA, nell' Incoronazione di Agostino Doria Duca della Repubblica di Genova. In Genova, presso Giuseppe Pavoni, 1601, in quarto.

Discorso di Guerra ed Orazione della Pace, del Cardinal POLO, 1558, in quarto.

*Reginaldo Polo* was an Englishman, of the royal family, who was made archbishop of Canterbury by queen Mary, and died almost at the same hour with her: he was a good man. He writ this oration when Henry II. of France had a mind to make war in Italy against Charles V. he was sent by Julius III. to exhort them to peace; and the oration is directed to them both. The reputation of Cardinal *Polo* has always been great in Italy, but Cardinal *Angelo-maria Querini* (who died last year in Brescia) has increased it, not only by publishing his *Epistles*, preserved in manuscript in the Vatican library, but by defending him against *Burnet* and *Scherlorn*. *Polo* was the first who writ against the doctrine of *Macchiavel*, and in the *Apology* of his four books *De Unitate Ecclesie*, he calls him *hostis generis humani*, and says that *il Principe* was writ *Satanae digitis*. *Scioppius*, in a work preserved in manu-

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script in many libraries of Italy, entitled, *Macchiavellicorum Opera Pretium*, says, that the Jesuits of Ingolstadt burnt publicly a statue representing *Macchiavelli*, with this inscription: *Quoniam fuerit homo vaser ac subdolan, diabolicarum cogitationum faber, optimus cacodæmonis auxiliator.*

Orazione della Pace, di Claudio TOLOMEI. In Roma, 1534, in quarto.

Of Cardinal *Claudio Tolomei* I shall say something, when I come to his *Letters*.

Orazione funerale sopra la Morte del Signor Giambattista Savello, di Benedetto VARCHI. In Firenze, per gli Eredi di Bernardo Giunta, 1551, in quarto.

Orazione di Leonardo SALVIATI delle lodi di Alfonso da Este. In Ferrara, per Vittorio Baldini, 1587, in quarto.

Orazione delle lodi di Don Luigi Cardinal da Este fatta dal Cavalier Lionardo SALVIATI nella Morte di quel Signore. In Firenze, presso Antonio Padovani, 1587, in quarto.

Orazione di Francesco PANIGAROLA, in Morte di Carlo Borromeo Cardinale di Santa Prassede. In Firenze, presso il Sermatelli, 1585, in quarto.

Orazione funerale fatta e recitata da Benedetto VARCHI nell' Esequie della Signora Donna Lucrezia de' Medici Duchessa di Ferrara nella Chiesa di S. Lorenzo. In Firenze, presso i Giunti, 1561, in quarto.

Orazione

Orazione di Giambattista ADRIANI nelle Effequie di Giovanna d' Austria Gran Duchessa di Toscana, fatta in Latino e tradotta in volgare. In Firenze, per i Giunti, 1579, in quarto.

Orazione funerale di Lionardo SALVIATI delle lodi di Pier Vettori. In Firenze, presso i Giunti, 1585, in quarto.

Orazione funerale di Pier Francesco CAMBI, delle lodi del Cavalier Lionardo Salviati. In Firenze, per Anton Padovani, 1590, in quarto.

Orazione di Michel CAPRI Calzolajo nella Morte di Giambattista Gelli. In Firenze, presso Bartolomeo Sermatelli, 1563, in quarto.

I cannot find whether this author was really a shoe-maker, or if shoe-maker (Calzolajo) was only a nickname; but as his oration is in praise of our learned shoe-maker, I am inclined to think that he was also of that humble profession.

Orazione funerale di Giovanni DELLE ARMI in Morte di Francesco Panigarola. In Firenze, per Giovanni Antonio Testa, 1595, in quarto.

Orazione funerale dell' Accademico Ardente (Scipione BUONANNI) recitata in lode del Cavalier Battista Guarini nell' Accademia degli Umoristi. In Roma, per Giacomo Mascardi, 1613, in quarto.

The learned reader knows, that there are in Italy many societies (there called academies) whose members assume a feigned name when received academicians.

Orazione funerale di Benedetto VARCHI, fatta e recitata da Lui pubblicamente nell' Essequie di Michelangelo Buonarroti in Firenze nella Chiesa di S. Lorenzo. In Firenze, presso i Giunti, 1564, in octavo.

*Buonarroti* died in Rome ninety years old, after having filled the world with his name as a painter, statuary, architect, and poet. Even Soliman II. emperor of the Turks, wished to have him at his service, and made him large offers if he would go and settle in Constantinople. His body was transported from Rome to Florence by order of the grand duke, where he was interred with great pomp, attended by all the learned and artists of that city. *Varchi's* oration on that occasion is one of his best things.

Orazione, ovvero Discorso di Gio. Maria TARSIA, fatto nelle Essequie del Divino Michelagnolo Buonarroti, con alcuni Sonetti e Prose Latine e volgari di diversi circa il disparere occorso tra gli Scultori e Pittori. In Firenze, per Bartolomeo Sermatelli, 1564, in octavo.

The additions to this oration would please a lover of picture and sculpture.

Essequie del Divino Michelangelo Buonarroti, celebrate in Firenze dall' Accademia de' Pittori, Scultori, ed Architettori nella Chiesa di S. Lorenzo. In Firenze, per i Giunti, 1564, in quarto:

Delle lodi di Antonio Magliabechi, Orazione funerale di Antònmara SALVINI, detta da Lui pubblicamente

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licamente nell' Accademia Fiorentina. In Firenze, per i Guiducci e Franchi, 1715, in folio.

Delle lodi di Pietro Andrea Forzoni Accolti, Orazione funerale di Antonmaria SALVINI detta da Ezzo nell' Accademia degli Apatisti. In Firenze, per Giuseppe Manni, 1720, in quarto.

Orazione di Alessandro PICCOLOMINI in lode delle Donne. In Venezia, per il Giolito, 1549, in ottavo.

As pretty a thing as ever was written upon this delicate subject.



Oratori Greci e Latini Volgarizzati.

*Greek and Latin Orations translated into Italian.*

**C**INQUE Orazioni di Demostene ed una di Eschine, tradotte di Lingua Greca in Italiana secondo la Verità de' Sentimenti. In Venezia, per Aldo, 1557, in ottavo. Translator unknown.

Due Orazioni, una d' Eschine contra Tesifonte, l' altra di Demostene a sua difesa, di Greco in volgare nuovamente tradotte per un Gentiluomo Fiorentino. In Venezia, presso i Figliuoli d' Aldo, 1554, in ottavo. Translator unknown.

Orazione di Demostene contra la legge di Lettine la quale togliea via tutte le esenzioni. In Venezia, presso i Figliuoli d' Aldo, 1555, in ottavo. Without the name of the translator, but Haym says he was *Girolamo Ferro*.

Le undeci Filippiche di Demostene, e tutte le Orazioni d' Isocrate. See the *Collana Greca*, Gioja 10.

La prima Orazione d' Isocrate a Demonico, da Bernardo CRISOLFO. In Venezia, 1548, in ottavo.

Tutte le Orazioni di Cicerone, tradotte da Lodovico DOLCE. See *Collana Latina*, Gioja 4.

Orazioni

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Orazioni di Cicerone per Q. Ligario, per Marcello, e per Dejotaro. In Lione, 1578, in quarto.

Some criticks say the translator was *Brunetto Latini*, master of the poet *Dante*.

Le Filippiche di Cicerone contra Marcantonio, fatte volgari per Girolamo RAGAZZONI. In Venezia, per Paolo Manuzio, 1556, in quarto.

La Seconda Filippica di Cicerone, tradotta da Giovanni GIUSTINIANO. In Venezia, 1538, in ottavo.

Orazione di Cicerone nel genere deliberativo, fatte Italiane dal FAUSTO DA LONGIANO. In Venezia, 1556, in ottavo.

Orazione per Milone, tradotta da Giacomo BONFADIO. In Venezia, per Aldo, 1554, in ottavo.

Orazione per la Legge Manilia d' Antonio. In Venezia, 1538, in ottavo.

Orazione di Cicerone per Marcello, d' Anonimo, 1537, in ottavo.

Orazione di Cicerone contra Valerio, tradotta da Marcantonio TORTORA. In Venezia, 1537, in ottavo.

I sette Libri di M. Tullio Cicerone contra Gajo Verre, tradotti dal Latino in volgare da Gioseffo TRAMEZINO. In Venezia, per Michele Tramezino, 1544, in ottavo.

Il Panegirico di Plinio il Giovane a Trajano. See *Callana Latina*, Anello 8.

We have many more translators of Greek and Latin Orations, but the above are the best.



Novellisti. *Novellists.*

**I**L Decamerone di Giovanni Boccaccio.

Of all the books in our language, none is so well known as this, either at home or abroad. *Boccaccio* was born in the year 1313, and the famous poet *Francesco Petrarca* was his master. None of our writers had ever so much copiousness, elegance, and wit; yet I cannot help thinking that his style is a little embarrassed by his frequent transpositions and parenthesis within parenthesis. Every religious man wishes that he had kept within the bounds of morality and christianity; he had not then been the execration of the good. He was the inventor of the *Ottava Rima*, the noblest concatenation of verses that we have. He writ many other works, which I shall mention in their places. The most valued edition of his *Decamerone* is that of Florence, 1527, per gli Eredi di Filippo Giunta, in small quarto, which is scarce to be found, and sold very dear. This book was reprinted some years ago in Venice, and copied with such exactness, both of paper and print, that some people say it is scarce to be distinguished from *Giunta's* edition. As catalogues of the numerous editions of the *Decamerone* are easily come at, I shall not lengthen mine by copying them. I shall only mention that called

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of the *Deputati*, that is of some *Academicians della Crusca*, who expunged the book of (almost) all its immoralities by order of the grand duke of Florence, and printed it in the year 1573, in quarto. Nor will I omit telling the reader, that *Boccaccio* seriously repented he had written so many impure things, and died a Christian, as it particularly appears by his will in Latin, printed in a book entitled, *Istoria del Decamerone di Giovanni Boccaccio di Domenico Maria Manni*. In Firenze, presso Antonio Ristori, 1742, in quarto.

*Le Cento Novelle Antiche*. In Bologna nelle Case di Girolamo Benedetti, 1525, in quarto; and in Venezia, per gli Eredi di Marchio Sessa, 1571. A very old book, but author unknown. *Settanta Novelle di Giovanni Sabadino DEGLI ARIENTI*. In Bologna, per Enrico de Colonia, 1483, in folio.

*Il Novellino di MASUCCIO Salernitano*, 1491, in folio. Place and printer unknown. There are many other editions of this book, which is written in pure language, but the morals are neglected in it and in the two above, as much as in *Boccaccio*, if not more.

*Novelle del BANDELLO*, the three first volumes, in Lucca, presso il Busdrago, 1554, in quarto. The fourth, in Lione, per il Marsili, 1573, in octavo.

This *Giovanni Bandello's* novels I could never have the patience to read. He wanted to imitate

imitate *Boccaccio's* stile and immoralities; but let who will praise him, he is dull and unharmonious to the greatest degree. *Shakespeare* took the subject of two or three of his plays from these novels, particularly that of *Romeo and Juliet*, translated into elegant English by the authoress of *Shakespeare illustrated*. There is a London edition of these *Novels*.

**Il Pecorone di Giovan Fiorentino.** In Milano, appresso Giovan Antonio degli Antoni, 1558, in octavo; and in Trevigi, 1601, in octavo.

The language of this book, though a little obsolete, is very fine; but for morals this *Fiorentino* was still worse than *Boccaccio* and *Bandello*. Strange perversion in all our novelists, that they took as much pain to corrupt mankind, as the apostles to save them.

**Novelle di Agnolo Firenzuola** (printed with his works.) In Firenze, per Bernardo Giunti, 1552, in quarto.

It is lucky that *Firenzuola* did write but a few novels. He would have done more mischief than *Boccaccio* himself, his stile being still more pleasing than *Boccaccio's*, and his wit in immorality at least as great. If I remember well, he writ but seven novels.

**Novelle di Nicolò Granucci.** In Lucca, 1566, in octavo.

This book I have never seen, but as it has no reputation, I conclude that it is less elegant and less corrupted than the rest.

Gli

**Gli Ecatomiti di Giambattista GIRALDI CINTIO.**

In Montereale, per Lionardo Torreatino,  
1565, 2 vol. in octavo.

*Giraldi Cintio's* book was admired for a while, but at length the badness of his style plunged it into the oblivion that it deserves. Montereale is a town in the Alps, now called Mondovì, belonging to the king of Sardinia.

**La Piacevoli notti di Gianfrancesco STRAPPAROLA da Caravaggio.** In Venezia, per Comin da Trino, 1557, in octavo; e per Domenico Giglio, 1558, in octavo.

One may learn little that is worth knowing, by reading this book, though it has many admirers in Italy.

**Delle duecento Novelle di Celio MAZZEPINI, parte prima e seconda.** In Venezia, 1609, 2 vol. in quarto. Of this novellist I know nothing.

**I Trattenimenti di Scipione BARGAOLI,** dove da vaghe Donne, e da giovani Uomini rappresentati sono onesti e dilettevoli giuochi, narrate Novelle, e cantate alcune amorose Canzonette. In Venezia, appresso Bernardo Giunti, 1592, in quarto.

The word *onesti* means its opposite in the title of this silly book; but I do not chuse to drop any of our novellists of note, that the curiosity of the reader may be satisfied about this class of our writers, which is the most celebrated, but the worst, in the right signification of the word.

The famous novel of *Belphegor* by *Marshalli* is printed with the rest of his works.

Profatori.



Profatori. *Prose-Writers*; that is, *Books of Amusement*.

**I**L Corbaccio, di Giovanni BOCCACCIO con le Note di Jacopo CORBINELLI. In Parigi, per Federigo Morello, 1569, in ottavo; and in Firenze, per Filippo Giunti, 1594, in ottavo. It is also printed many times under the title of *Laberinto d' Amore*.

**La Fiammetta**, di Giovanni BOCCACCIO di nuovo ristampata e riveduta con ogni diligenza co' testi a penna, e con postille in margine. In Firenze, per Filippo Giunti, 1594, in ottavo.

**Il Filocolo** di Giovanni BOCCACCIO, di nuovo riveduto e ricorretto ed alla sua vera Lezione ridotto co' testi a penna. In Firenze, per Filippo Giunti, 1594, in quarto. It is also printed many times under the title of *Filocolo*.

**Ninfe di Ameto**, Commedia di Giovanni BOCCACCIO. In Venezia, 1478, in quarto, printer unknown. Printed also under the title of *Ameto Commedia delle Ninfe Fiorentine*. In Firenze, per i Giunti, 1521, in ottavo.

**Amorosa Visione**, di Giovanni BOCCACCIO con osservazioni di Girolamo CLARIGIO, e Apologia del Boccaccio del medesimo. In Milano, 1520, in quarto.

*Amorosa*

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*Amorosa Visione, Trionfo di Gloria, Sapienza, Ricchezza, &c.* di Giovanni Boccaccio. In Venezia, presso il Giolito, 1549, in octavo.

*L' Urbano*, di Giovanni Boccaccio. In Firenze, per Filippo Giunti, 1598, in octavo.

All these works by *Boccaccio* are very tiresome to read, and as such they are almost forgotten; yet there is a good deal of the best language to be learned from the perusal of them by a judicious reader. Some of the above books were printed many times.

*Facezie Piacevoli, e Fabule, e Motti del Piovano ARLOTTO.* In Venezia, per Jo. Tacuino da Trino, 1520, in octavo.

*Facezie, Motti, e Burle del Piovano ARLOTTO, del GONELLA e d' altri.* In Firenze, per i Giunti, 1568, in octavo.

*Arlotto*, if I remember well, was a jolly, fat country curate about Bologna. *Gonella* was a buffoon to a duke of Ferrara. While wit was still in its infancy, these two men were looked upon as the greatest jesters in the world. One *Beccelli*, of Verona, writ a few years ago a burlesque epick poem, whose title and subject is this *Gonella*; but as it is a very poor performance, I shall not say more of it.

*Facezie, Motti, e Burle di diverse Persone, raccolte da Lodovico DOMENICHI.* In Firenze, per il Torrentino, 1564, in octavo; and 1609, with additions by Tomaso PORCACCIO.

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**Massi** Sentenziosi in brevità di parole. In Venezia, 1546, in octavo.

**Dialogo** dove si ragiona della Creanza delle Donne, dello Stordito Intornato (that is, Alessandro Piccolomini.) In Milano, 1558, in octavo; and in Venezia, 1574, in duodecimo.

This little book is written in very elegant Sienese language; but if the author had been hanged before he writ it, it would have been better, his design in it being to abolish honesty in married women. Yet I must repeat what I said in another place, that *Piccolomini* was then young, that he soon repented, and writ many good things.

**Capricciosi Ragionamenti** di Pietro ARBUSTO, with the supposed date of Cosmopoli, 1660, in octavo.

A good book to light a fire, though much enquired after, and sold very dear.

**L' Antropologia**, (that is, On the Excellence of Man and Woman) di Galeazzo CAPELLA. In Venezia, per Aldo, 1533, in octavo.

**Dialoghi** di Lodovico DOMENICHI, cioè d' Amore de' Rimedi d' Amore, dell' Amor fraterno, della Fortuna, della vera Nobilità, delle imprese della Corte, e della Stampa. In Venezia, per il Giolito, 1562, in octavo.

This book contains a great deal of thinking; but the first dialogue is a silly thing in my opinion.

**Le Bellezze, le Lodi, gli Amori, ed i costumi delle Donne**, da Agnolo FIRENZUOLA ed Alessandro PICCOLOMINI, con gli Ammaestramenti di Lodovico Dolce alle Vergini, alle Maritate, ed alle Vedove. In Venezia, 1622, in ottavo.

I have already said, that *Firenzuela* and *Piccolomini* are to be ranked in the first class of our elegant writers.

**Dialogo di Nicolò FRANCO**, dove si ragiona delle Bellezze. In Venezia, per Antonio Gardane, 1541, in ottavo.

**La Philena di Nicolò FRANCO**, Istoria Amoroſa. In Mantova, per Jacopo Ruffinelli, 1547, in ottavo.

**Dialoghi Piacevoli di Nicolò FRANCO**. In Venezia, per il Giolito, 1541 and 1545, in quarto. This *Franco* was first the amanuensis and then the enemy of *Aretino*, against whom he wrote many virulent things in prose and verse; but he was not a better man than he who had been his old master and benefactor. If I remember well, *Franco* was at last hanged at Rome.

**Lazione della Gelosia di Michelangelo SERAFINI**. In Firenze, pel Torrentino, 1550, in quarto.

**Arteſila, Dialogo**. In Lione, per il Rovilio, 1562, in quarto.

*Haym* thinks the author of this book to be Luca Antonio RIDOLFI.

**Tre Libri d' Amore di Francesco CATTANI** da Diacceto, con la Vita del detto scritta da Benedetto Varchi. In Venezia, per il Giolito, 1561, in ottavo. There



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There is a great deal of filly stuff in *Cattani's* work, but it is elegantly written:

Dialogo della Signora Tullia d' Aragona dell' Infinità d' Amore. In Venezia, presso il Giolito, 1547, in duodecimo.

This charming lady had very refined platonical notions of love; but had she writ nothing else, I should call her a whimsical sort of a girl.

Dialogo della Bellezza e Dialogo di Amore, secondo la Mente di Platone, di Nicolò Vito di Gozzi Raguseo. In Venezia, 1581, in quarto.

Il Raverta, Dialogo di Giuseppe BETUSSI, nel quale si ragiona d' Amore e degli effetti suoi. In Venezia, presso il Giolito, 1545 and 1562, in octavo.

Della Natura d' Amore, di Mario EQUICOLA d' Alveto. In Venezia, per il Giolito, 1554 and 1562, in duodecimo.

Diologo d' Amore di LEONE Ebreo. In Venezia, per i Figliuoli d' Aldo, 1552, in octavo.

*Leone*, surnamed *Ebreo*, (the Jew) was the son of *Isaac Abarbanel*, a Jew of Castille, who fled with his family to Italy on the edicts published against the Spanish Jews by king Ferdinand, surnamed the *Catholic*. By this book, *Leone* appears to have been a very acute platonical philosopher; but his remarks on *Love* are rather witty and specious, than true; at least it seems so to me. As to his stile it is but indifferent.

It

It would be endless to register all the books that were written on *Love* between the year 1530 and 1580, in which space of time the fashion of writing on that subject was become a kind of epidemical distemper, that spread widely over Italy both in prose and verse. The generality of the authors that writ on it, did it rather like Pedants and Pagans, than like Philosophers and Christians; yet I did not chuse to pass them quite over in silence, and have here selected a few of the less whimsical in system, and more elegant in language.

*Hypnerotomachia di Poliphilo, o sia Pugna d' Amore in sogno. In Venezia, per Aldo, 1545, in folio, with cuts.*

I shall translate here what *Zeno* says of this *Hypnerotomachia*. “ This book is a romance  
“ of a new kind. Its stile is an odd composition of Greek, Latin, Lombard, larded  
“ with Hebrew, Arabick, and Chaldaick  
“ words. At first the author writ it in common Italian; but, in his proemial letter to  
“ *Polia*, (his mistress and subject of the book)  
“ he tells us, that he has thus transformed it at  
“ her desire. I have known people, and some  
“ of them not void of sense and learning, that  
“ have thought all sciences were contained in it.  
“ Architects, mathematicians, philosophers,  
“ antiquarians, and even alchemists have meditated on it for a long while; I know  
“ not if with any advantage, but certainly with

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**I Mondi Celesti, Terrestri, ed Infernali del DONI.**

In Venezia, per il Giolito, 1562, in octavo;  
e presso Giorgio de' Cavalli, 1568, in octavo.

**Fiori della Zucca, del DONI.** In Venezia, per  
Francesco Marcolini, 1552, in octavo.

This *Antonfrancesco Doni* was a whimsical writer,  
not destitute of elegance. He was also one of  
the enemies of *Aretino*, and not at all afraid of  
his pen. He published great many works.

**Opere di Giulio Camillo DELMINIO.** In Venezia,  
pel Farri, 1579, in duodecimo.

*Delminio* was one of the most learned men of  
his age. We have many Italian and Latin things,  
both in prose and verse, published by him in  
his life-time, and many more left manuscript.  
A friend of mine intended to print in one body  
all his writings, when I left Italy; but I do not  
know if he has brought his scheme to execution.

**Lezioni di Benedetto VARCHI,** nel quale si tratta  
della Natura della Generazione del Corpo uma-  
no e de' Mostri. In Firenze, per i Giunti,  
1560, in octavo; to the second part there is  
added, *Cinque Lezioni di Lelio Bonisi*, with a  
treatise on the Comets.

**Lezioni di Benedetto VARCHI** sopra diverse ma-  
terie poetiche e filosofiche, raccolte nuovamente  
e la maggior parte non più date in luce. In  
Firenze, per Filippo Giunti, 1590, in quarto.  
By these two books it appears, that *Varchi* was  
a very inquisitive and learned natural philoso-  
pher, considering the time he lived in.

Ragguagli

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Ragguagli di Parnaso, di Trajano BOCCALINI:  
In Venezia, per Giovanni Guerigli, 1624 and  
1630, 2 vol. in duodecimo.

The author of this book had much wit, but  
his stile is very bad in my opinion.

Avviso di Parnaso, nel quale si racconta la Po-  
vertà e Miseria dove è giunta la Republica di  
Venezia ed il Duca di Savoia, tradotta dalla  
Lingua Spagnuola per Valerio FULVIO Savo-  
jano. In Antopoli, nella Stamperia Regia,  
1621, in quarto.

Though it is said in the title, that this poor  
book is *translated from the Spanish*, yet I think  
it originally written by BOCCALINI himself, as  
well as the two next.

Castigo Esemplare de' Calunniatori, avviso di Par-  
naso di Valerio FULVIO Savojaao. In Anti-  
nopoli, nella Samperia Regia, 1621, in quarto.

Allegazione per confirmare quanto si scrive nelle  
annotazioni all' avviso di Parnaso al numero  
57, cavata della Vita di Fra Bartolomeo della  
Casa Vescovo di Chiapa, descritta da Fra Mi-  
chele Pio Bolognese. In Antinopoli, nella  
Stamperia Regia, 1621, in quarto.

Agrippina minore e mutazione dell' Imperio de'  
Primi Cesari, di Francesco de' Conti BERARDI.  
In Venezia, per il Baba, 1647, in quarto.

There is some erudition in this book, but the  
stile is very indifferent.

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Prose di Agostino MASCARDI divise in due parti, con molte aggiunte. In Venezia, per Francesco Baba, 1654, in duodecimo.

Discorsi di Agostino MASCARDI sulla tavola di Cebete Tebano. In Venezia, per il Baba, 1653, in duodecimo.

*Mascardi*, a learned Roman prelate, was a great friend to the unfortunate *François Auguste de Thou* (son of *Thuanus* the historian) that was beheaded in Lyons with Monsieur *De Cinq Mars* in 1642. *Mascardi's* style is rather good.

Mescolanze di Egidio MENAGIO. In Parigi, per Luigi Bilaine, 1678, in octavo, with additions. In Rotterdam, appresso Reinerio Leers, 1692, in octavo.

The learned Monsieur *Menage*, as it appears by his *Menagiana* and others of his works, valued himself much on his knowing Italian so well as he did, and for the many things, both in prose and verse, that he writ in that language; but it seems to me, that, in his Italian prose, he had but little elegance, and, in his Italian poetry, he wants *copia verborum* and poetical thinking. I have seen a small duodecimo containing his Greek, Latin, French, and Italian poetry, but have forgot when and where it was printed. I must nevertheless do him the justice to say, that his *Origini della Lingua Italiana* laid the Italian literature under some obligation to him; although part of the etymologies are thought absurd, and part were furnished him by many learned

learned Florentines, especially *Redi*, *Dati*, *Panciatichi* and *Chimentelli*. These *Origini* were printed in Geneva, per Gio. Antonio Choyet, 1685, in folio.

II *Peregrino*, di Jacopo CAVICEO da Parma. In Vinegia, per Pietro Niccolini da Sabbio, 1538, in octavo.

*Fontanini* says, that this book is an imitation of *Boccaccio's Filocopo*. *Caviceo*, born in 1443, writ many other things both in prose and verse, amongst which there is a history of the war between the Venetians and the archduke Sigismund of Austria, against which *Conradus Wengerius* writ a small book full of too virulent expressions.

Prose di M. Angelo FIRENZUOLA Fiorentino. In Fiorenza, per Lorenzo Torrentino, 1552, in octavo.

I spoke of *Firenzuola* in other places.

Dialogo de' Giuochi che nelle Vegghie Saresi si usano di fare, del Materiale Intromato. *A Dialogue on the Games used in the Evening-Assemblies at Siena*, by Girolamo BACAGLI.

This book, not inelegantly written in the dialect of Siena, pleases me much, because it is a pretty picture of the manners and simplicity of amusements of the Siense, when they were an independent commonwealth.

Discorsi di Alessandro SARDO. In Venezia, presso il Giolito, 1586, in octavo.

*Sardo*, of Ferrara, as well as Alberto *Lollo*, was a disciple of *Marcantonio Antionaco*, famous for his knowledge of the Greek and Latin tongues. *Sardo* seems to me to know more than his condisciple, but *Lollo's* Italian writings have more elegance.

Due Dialoghi di Gio. Andrea *Gilio* da Fabriano: nel primo si tratta delle parti morali e civili appartenenti a' Letterati e Cortigiani; nel secondo gli errori de' Pittori circa l' Istoria, con annotazioni sopra il Giudizio di Michelangelo Buonarroti; ed in che modo devono esser dipinte le sacre Imagini; con un *Discorso* sopra la parola Urbe, Città, Colonia, e Municipio. In Camerino, per Antonio Giojoso, 1564, in quarto.

This book is full of erudition, and the language is very good. *Gilio* was so in love with *Fabriano*, the place of his nativity, that, in his work, he not only praises and illustrates very much its antiquity, but, not satisfied with it, in another of his performances, entitled, *Topica*, he affirms, that *Fabriano* produced, in *Petrarca's* time, three poetical ladies; that is, *Leonora de' Conti della Genga*, *Ortensia di Guglielmo*, and *Livia Chivelli*. He gives ten *Sonetti* as a specimen of their poetry, but the stile of them is so much like *Gilio's*, that I much doubt if he was not himself the father of the three poetesses and of their verses.

Giordano

**Giordano BRUNO** Nolano, Spaccio della Bestia Trionfante. In Parigi, 1584, in octavo.

As the author of this book was burnt *in effigie*, and almost all the copies destroyed, so the petty atheists give any money for it, thinking to find in it many things worth knowing; but I can assure them, that the author was not only an atheist, but also a dunce, and as despicable for his ignorance, as for his pretended principles: If his book was reprinted, it would do no great harm to any body, I am sure. The four next wretched performances are by the same hand, and the mysterious titles promise nothing but silly harmless stuff.

**Degli Eroi Furori.** In Parigi, per Antonio Bajo, 1585, in octavo.

**Cabala del Cavallo Pegaseo**, con l'aggiunte dell'Asino Cillenico. In Parigi, per Antonio Bajo, 1585, in octavo.

**Dell' Infinito Universo e Mondi.** In Venezia, 1584, in octavo.

**La Cena delle Ceneri.** In Parigi, 1584, in octavo.





Romanzi Antichi. *Old Romances.*

**S** E C R E T T A alcuna Ystoria breve del Re Karlo Imperatore; poi del nascimento & opore di quello magnifico Cavalieri nominato Guerino & prenominato Meschino. In Padova, per Barthol, de Val de Zochia & Martin de Septembarboribus 21, de Aurille, 1473, in folio; and in Venezia, per Gerardo di Fiandra, 1477 and 1481, in folio, with this title, Ystoria del Re Karlo, & Opere del Meschino.

I have copied both the titles of this old romance as they stand in the books. Many other editions of it were made afterwards. In Italy it is generally looked upon as a book only fit for children, being of the same cast with the *Seven Champions* in English; but I put more value upon this book than others do; first, because it was the book that gave me a liking for books when I was a boy; then, because I have learned from it a good deal of old Tuscan words and phrases when I came to be a man.

**La Guerra d' Atila** flagello di Dio, tratta dall' Archivo de' Principi da Este. In Ferrara, per Francesco de' Rossi da Valenza, 1568, in quarto. This romance is an abridgment of another romance, written in French verse (some say Provençal) by *Niccolò di Giovanni de Casola* of Bologna,

logna, about the year 1350. The Italian abridgment, quoted here, is said by *Fontanini* to be written in very good language; *Zeno* says it is not so good. As I have not seen the book I cannot chuse my side, but *Zeno* was a better judge of such matters, and seldom or never ventured an affirmation, without weighing it well before he put it on paper.

**La Vita di Merlino con sue Profetije**, libri 6. In Venezia, 1480, per Luca Veneziano; and in Venezia, 1529, in quarto, without the name of the printer. It is supposed to be a translation, or rather an abstract, of an old French book written by one *Robert Burron*.

See *Ducange's Catalogus* of the authors that furnished him with words for his *Glossarium Latino-barbarum*, and abbot *Lenglet* in his *Bibliothèque of Romances*. These *Profezia di Merlino* were translated into Tuscan by one *Paolino*, a translator from the French of the fourteenth century.

**L' illustre e famosa Istoria di Lancilotto del Lago**  
che fu al tempo del Re Artù; nella quale si fa  
menzione de i gran fatti e dell' alta sua Caval-  
leria, e di molti altri valorosi Cavalieri suoi  
Compagni della Tavola riconda. In Vinegia,  
per Michel Tramezzino, 1558. 3 vol. in octavo.

**Le Opere Magnanime de' due Triftani, Cavalieri della Tavola ritonda. In Vinegia, per Michel Tramezzino, 1556, in octavo.**

In the Privilege of the Senate of Venice, printed with the work, it is said, that this romance is a translation from the Spanish, Gli

Gli Egregi fatti del Gran Re Meliadus con altre rare prodezze del Re Ariù, di Palamides, Amorault d' Irlanda, il buon Cavaliere senza paura, Galleault il Bruno, Segurades, Galaad, ed altri valorosi Cavalieri di quel tempo. In Venezia, per Giuseppe Guglielmo Vicentino, 1588, in octavo; and the second part with this title, La Seconda Parte delle prodezze e aspre guerre del Gran Meliadus Re di Leonis, & il suo innamoramento con la Morte, tradotto dal Francese nell' Italiana Favella. In Venezia, 1559, in octavo.

*Torquato Tasso* says, that one *Arnaldo Daniello*, a Frenchman, was the author of the books of *Tristano*, which, with the books of *Meliadus*, compleat the fabulous story of the *Round Table*. These books, though full of very silly things, will not be despised by any lover of poetry, because to them the Italians are obliged for *Ariosto's Orlando*, and the English for the *Fairy Queen of Spenser*; besides they contain a great deal of old Italian, though intermixed with many old Gallicisms. The Academicians *della Crusca* quoted in their Dictionary an old translation of the books of *Tristano*, entitled *La Tavola Rotonda*, from a manuscript translation older and better than that upon which the above books were printed.

I have read many old romances, for the greatest part translated from the Spanish, as *Palmerino d' Uliva* (or *Oliua*) *il Cavalier dal Febo*, *il Cavalier*

*lier della Spada Ardente*, and many more : some of them are in very good Italian, but, as I have not the books, nor find them registred in any of those catalogues which I have under my hand, I must pass them in silence. Our authors of the seventeenth century, called by us *Seicentisti* or *Seccentisti*, writ also many romances ; as, *Calloandro*, *Eromena*, *Coralbo*, *Ramiro*, &c. but they are almost sunk into a total oblivion, and I do not think they deserve to be revived in this place.



Profatori e Romanzi, tradotti dal Greco e dal Latino. *Books of Amusement and Romances, translated from the Greek and Latin.*

**A**RTEMIDORO Daldiano del Interpretazione de' Sogni nuovamente di Greco in volgare, tradotto per Pietro LAURO Modanese. In Venezia, presso il Giolito, 1542 and 1547, in octavo.

Interpretazione de' Sogni di Acmet, tradotta da Tricasso CERASARI. In Venezia, 1546, in octavo.

I do not know from what language this book is translated, nor what the translation is, having never seen it.

L' Esposizione degl' Insonii, tradotte di Greco per Leone TOSCANO, 1546, in octavo.

Eliodoro delle Cose Etiopiche, tradotto dal Greco in Toscano per Leonardo CHINI. In Venezia, per il Giolito, 1560, in octavo.

Amorosi ragionamenti, ne' quali si racconta un Compassionevole Amore di due Amanti, tradotto da Lodovico DOLCE da i Frammenti d' un antico scritto Greco. In Venezia, presso il Giolito, 1506.

This is a translation of part of the next book, of *Achilles Tatius*. When *Dolce* translated it, the Greek author was not yet ascertained.

**Achille**

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Achille Tazio Alessandrino dell' Amore di Clitofonte e Laucippe, tradotto di Lingua Greca in Toscana da Francesco Angelo Cocchio. In Venezia, per Domenico Cavalcalopo, 1563, in ottavo.

Gli Amori d' Iimeno composti per Eustatio Filosofo, e di Greco tradotti per Lelio CARANI. In Firenze, per Lorenzo Torrentino, 1550, in ottavo.

Erasto ed i suoi Compassionevoli avvenimenti. Opera dotta e morale, di Greco tradotta in volgare. In Venezia, presso il Gioiuto, 1558, in duodecimo. Translator unknown.

Longo Sostia, Romanzo, tradotto da Gio. Battista MANZINI (not closely, but with many alterations.) In Bologna, 1643, in quarto.

Senofonte Efesio, degli Amori di Abrocòme e d' Anthia, libri 5, tradotti da Antonmaria SALVINI. In Londra, per Giovanni Pichard, 1723, in duodecimo.

The Greek original of this book is preserved in the Medicean library at Florence, and was published, I think, about twenty years ago.

I dilettevoli Dialoghi, le vere Narrazioni, e le facete Epistole di Luciano Filosofo, di Greco in volgare nuovamente tradotte ed istoriate. In Venezia, per Nicolò d' Aristotile, 1525, in ottavo.

I know not if this translation is the same as the next, which is not very elegant.

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I Dialoghi di Luciano, di Greco tradotti per Nicolò da LONIGO. In Venezia, per Giovanni de Farri, 1541, in octavo.

Favole di Esopo, tradotte in Italiano da Francesco TUPPO. In Napoli, 1485, in folio, and in Acquila, 1493, in folio. Printers unknown.

Favole di Esopo, tradotte dal Conte Giulio LANDI. In Venezia, per Domenico Farri, 1567, in octavo.

La Vita di Esopo, tradotta e adornata dal Conte Giulio LANDI. In Venezia, per il Giolito, 1545, in octavo.

Le 400 Favole d' Esopo. In Venezia, 1607, in octavo. Translator and printer unknown.

Apulejo dell' Asino d' Oro, tradotto del Conte Matteo Maria BOJARDO (author of the *Orlando Innamorato*.) In Venezia, per Nicolò d' Aristotile nel 1518, in octavo; e per Francesco Viniziano, 1544, in octavo.

Apulejo dell' Asino d' Oro, tradotto per Agnolo FIRENZUOLA. In Firenze, per i Giunti, 1549, 1598, and 1603, in octavo.

This is a very free translation. *Firenzuola* relates of himself the things happened to *Apulejus* in the form of an as, and substitutes names of Italian cities and places to the Greek ones, with some other changes after his own fancy: but his book, as to language, is one of the most excellent we have in Italian, as well as all his other works in prose. His poetry is far from being so good in its kind.

*Apostolo*

*Apostolo Zeno* says, that, besides these two, there are some other translations of *Apulejus's Golden Ass*, but I have seen no other.

Some years ago a learned Venetian and a friend of mine, named *Luigi Giusto*, proposed to some Italian Poets to make a burlesque epick poem of the *Golden Ass*, by translating it a book a-piece in *Ottava Rima*. Four of the books I have seen translated: the first by *Carlo Cantoni*, of Novellara, divided in three cantos; the second by *Vittore Vettori*, a physician of Mantova, in two cantos; the third by Dr. *Gianmaria Galcotti* of Mantua; and the last by *Luigi Giusto* himself. *Vittore Vettori*, seeing that the other poets did not do their task, or for some reason or other would not publish their cantos, printed his two in his *Rime Piacevoli*; and as I think that the other cantos will perhaps never be printed, I beg leave to write down here the four first excellent stanzas of *Carlo Cantoni's* book, which I have kept in mind these twenty years. Some readers will perhaps be obliged to me for preserving them from oblivion, when I tell them that *Cantoni* assured me about ten years ago in Mantua, that he had lost the book in which his cantos were written with some other pieces of his poetry. Besides that they will enliven a little this my catalogue, I cannot help giving my old, good, and revered master of poetry this little testimony of my affection; so, without any further apology, here they are:



*Canti Omero d' Achille i fieri sdegni  
Ed i Viaggi dell' astuto Uliſſo ;  
Maron guidi in Italia a fondar Regni  
Il pio Trojan, come il Deſtin preſſe ;  
Conduca il Taſſo ſotto i ſanti ſegni  
L' Eſercito fedel che l' Aſia aſſiſſe ;  
Ed altri ancor famoſi ſien cantando  
L' Innamorato, il Furioſo Orlando.*

*Ma noi che non abbiamo egual la vana  
A tanti di Parnaſe eccelſi Eroi,  
Sebbene il genio a verſeggiar ci mena,  
Le Idee laſciamo che non ſan da Noi :  
Contenti ſiam che il noſtro canto appena  
Alletti il Volgo, o almena non l' annoi ;  
Adunque ſia del noſtro umil lavoro  
Materia genial l' Aſino d' oro.*

*Lo traſſe dal Filoſofo Luciano  
Lucio Apulejo, e lo deſcriſſe in carte,  
E v' inferſe del proprio à mano a mano.  
Le Fole che vi ſon per entro ſparte :  
Scandaloso perà ſembra e mal ſano  
Qualche racconta ivi locato ad arte  
Per dimoſtrar che l' Uom dedito al male  
Non è più ragionevole Animale.*

*Or di queſta moral non ben ſicura  
Di quando in quando aſperſa è la Leggenda :  
Ciò che diletta il ſenſo e la natura  
Tropo chiaro l' Autor vuol che ſ' intenda :  
Coſì al vivo facendone pittura  
Il vizio ſi fomenta e non ſ' emenda :  
Pregio adunque ſarà della noſtr' opra  
Stendervi ſopra un vel che il vizio copra.*

La

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**La Fortuna di Cesare**, tratta dagli Autori Latini.

In Venezia, per il Giolito, 1550, in ottavo.

*Antonfrancesco Doni* is the author of this book.

**Libro di Messala Corvino ad Ottaviano Augusto** della progenie sua. In Venezia, 1554, in ottavo, translator unknown; and in Firenze, per

il Torrentino, 1549, in ottavo, translated by Gio. Vincenzo BELPRATO Conte d'Anversa.

**Arrigo Cornelio Agrippa Vanità della Scienze**, tradotto per Lodovico DOMENICHI. In Venezia, 1549, in ottavo, without the name of the printer.

**Disputa di Simon Porzio Napoletano sopra quella Fanciulla della Magna**, la qual visse due anni e più senza mangiare e senza bere, tradotta in Lingua Fiorentina da Gio. Battista GELLI. In Firenze, without year, &c.

**Trattato de Colori degli Occhi**, di Simon Porzio Napoletano, tradotto in volgare per Gio. Battista Gelli. In Fiorenza, per lo Torrentino, 1551, in ottavo.

**Se l' Uomo diventa buono o cattivo volontariamente**, Discorso di Simon PORZIO, tradotto da Gio. Battista GELLI. In Firenze, per lo Torrentino, 1551, in ottavo.

**Modo di orare Cristianamente**, con la Spofizione del Pater Noster di Simon Porzio Napoletano, tradotto per il Gelli. In Firenze, 1551, in ottavo.

*Simon Porzio* was looked upon as one of the greatest philosophers of his time. *Camillo Porzio*,

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zio, author of the book entitled, *Congiura de' Baroni del Regno di Napoli contra il Re Ferdinando Primo*, was his son.

Opera di Francesco Petrarca, De' rimedi dell' una e dell' altra Fortuna, tradotto per REMIGIO Fiorentino. In Venezia, per il Giolito, 1549, in octavo.

A book of reputation.

I Dialoghi di Polidoro Virgilio, tradotti per Francesco BALDELLI. In Venezia, per il Giolito, 1550, in octavo.

Lettere.



Lettere. *Letiers.*

**E**PISTOLA Confortatoria di Giovanni BOCCACCIO mandata a Pino de' Rossi. In Firenze, per M. Belardino Fiorentino, 1487, in quarto.

An excellent thing.

Prose antiche di DANTE, PETRARCA, e BOCCACCIO, e di molti altri nobili e virtuosi ingegni. In Firenze, presso il Doni, 1547, in quarto.

*Doni*, who was both printer and collector of these letters, would have done better to entitle them *Lettere* instead of *Prose*.

Formulario di Epistole volgari missive, e responsive, ed altri fiori de ornati parlamenti, di Bartolomeo MINIATORE. In Bologna, per Ugo Ruggieri, 1485, in quarto.

Del Segretario, di Francesco SANSOVINO, libri 6, ne' quali con bell' ordine s' insegna altrui a scriver Lettere. In Venezia, presso Francesco Rampazeto, 1564, in ottavo.

Lettere di tredici Uomini illustri, raccolte da Tomaso PORCACCHI. In Venezia, (the best edition) per gli Eredi di Gio. Maria Bonelli, 1571, in ottavo.

A most valuable collection made by *Dionigi Alenagi*, and not by *Porcacchi*.

Nuova scelta di Lettere di diversi nobilissimi Uomini scritte in diverse materie, con un Discorso

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della Comodità dello scrivere di Bernardino PRINO. In Venezia, 1574, in ottavo. Printer unknown.

Lettere volgari di diversi nobilissimi Uomini. In Venezia, per Paolo MANUZIO, 1564, in ottavo, three volumes bound up in two.

*Manutius* himself was the collector of these letters, the greatest part of which are very good as to language, as well as those above collected by *Dolce*; yet I wish they had left off some that are too trifling and void of thinking. You must observe, that the superlative epithet *nobilissimi*, given in the title by *Manutius* to his authors, does not mean that they were all of noble race, but that they were noble minded.

Lettere de' Principi, le quali o si scrivono da Principi a' Principi, o ragionano di Principi. In Venezia, per Francesco Ziletti, (the best edition) 1581, three volumes, in quarto.

A costly book, in which there are many good and curious things.

Lettere di diversi Autori eccellenti, libro primo, nel quale sono i tredici Autori illustri, e il fiore di quant' altre belle lettere si sono vedute fin qui: con molte Lettere del BEMBO, del NAVAGERO, del BRACASTORO, e d' altri famosi Autori non più dati in Luce. In Venezia, presso Giordano Ziletti all' insegna della Stella, 1556, in ottavo, Edizione 3.

*Lodovico Dolce* was the collector of these excellent letters; but it was blameable in him (says Zeno)

*Zeno*) not to tell the reader that the greatest part of them had already been collected by *Atanagi*.

*Lettere di diversi illustri Signori e Repubbliche scritte a Vitellio Vitelli.* In Firenze, per il Torrentino, 1557, in octavo.

*Vitelli*, if I remember well, was one of those rich noblemen of Italy, who, when the greatest part of Italy was divided into small republicks and petty monarchical estates, keeping a number of soldiers in their own pay, hired out themselves and their followers to any prince that was at war. They were called *Condottieri*. The collector of these letters was *Lelio Carant*.

*Lettere Amoroſe di Madonna CELIA gentildonna Romana,* In Venezia, per il Simbeni, 1572, in duodecimo.

I have ſome reaſon to ſuſpect that the writer of theſe letters was a man, and not at all in love when he writ theſe frigid love-letters.

*Lettere e Rime di Chiara MATRAINI.* In Venezia, per Nicolò Moretti, 1597, in quarto; and in Lucca, per il Buſdrago, 1595, in octavo. E con una Lettera in diſeſa delle Lettere e dell' Armi. In Venezia, per Nicolò Moretti, 1597, in quarto.

I ſpoke of this lady in another place. See *Libri Teologici e Divoti*.

*Lettere di molte valoroſe Donne,* nelle quali chiaramente appare non eſſer nè di Eloquenza nè di Dottrina agli Uomini inferiori. *Letters by*

*many excellent Ladies, in which it clearly appears that they are not inferior to the Men either in Eloquence or Learning.* I translate this title for the sake of its gallantry. In Venezia, per il Giolito, in octavo.

I have not seen these letters, which are very scarce; but as they were written in an age where wit and learning were in fashion in Italy (alas! it is not so now) among men and women, so I am sure many of them are good,

**Pistolotti Amorosi del DONI**, con alcune Lettere di diversi Autori, ingegni mirabili e nobilissimi. In Venezia, presso il Giolito, 1552, in octavo. *Pistolotto Amorofo* means what the French mean by *Billet-doux*; yet these *Pistolotti* by *Doni* are rather *Letters*, the greatest part of them being too long for this appellation; and I think the author writ them in cold blood and in gay moments, being full of jests and merriment rather than love.

**Lettere Amorofo di Girolamo PARABOSCO** libri 6, con aggiunte, ed in fine due Canti de' Romanzi in Ottava Rima. In Venezia, presso Giorgio de' Cavalli, 1565, in octavo.

These letters are very indifferent, and so cold, that one cannot think *Parabosco* in love when he writ them.

**Lettere di Luca CONTILE.** In Pavia, per Girolamo Bartoli, 1564, two vol. in one, in octavo. No bad letters these are.

**Lettere**

**Lettere di Bernardo Tasso.** In Venezia, per il Giolito, 1566, 1562, and 1575, in octavo.

There are many other editions of these celebrated letters. The author was father of the famous poet *Torquato*.

**Lettere di Pietro Bembo.** In Venezia, per Francesco Sanfovino, 1560, 4 vol. in octavo, with a life prefixed to it, written by *Sanfovino* himself.

There are many editions of the *Letters* by this famous secretary to pope Leo X. He was born a nobleman of Venice, writ many things in Greek, Latin, and Italian, with great elegance; but the greatest part of his performances seem to me too much elaborated and wanting facility, except his *Familiar Letters*, printed in Venice, per Francesco Rampazzeto, 1564, in octavo. For a man of his character, learning, and dignity, he writ many things too trifling, and some of them immoral. Cardinal *Sadoleta*, who was the other renowned secretary to pope Leo (the greatest patron of arts and sciences that ever was in the world, excepting only his father and grandfather) was a man of a more serious turn, and not inferior to *Bembo* in literature; but he published few things in Italian, and writ chiefly in Greek and Latin.

**Delle Lettere di diversi Re e Principi, Cardinali e altri Uomini Dotti, scritte al Bembo** (first volume only.) In Venezia, per Francesco Sanfovino, 1560, in octavo.

*Sanfovino,*



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*Sanseverino*, who was the collector of these letters, promised in the preface to print another volume of *Bembo's* letters never printed before; but this was never done.

Pistole volgari di Niccolò FRANCO. In Venezia, 1538, in folio.

Of this rogue I spoke in another place.

Lettere di Girolamo MUZIO Giustinopolitano, divise in 4 libri. In Firenze, a spese di Matteo Galassi e Compagni, 1590, in quarto, second edition.

This *Muzio* was a strenuous writer against some apostates from the Roman Catholic Religion. He informs us in one of his *Lettere Catholiche*, printed in Venezia, 1571, in quarto, that the pope gave him a decent salary, (*onesta provvisione*) that he might study and write at his pleasure. I have spoken of him in another place.

Lettere di Niccolò MARTELLI. In Firenze, 1546, in quarto. The first part only.

Rime, e Lettere di Vincenzo MARTELLI. See *Lyriek Poets*.

The author was secretary to *Ferrante Sanseverino*, prince of Salerno, one of the numerous patrons of arts and sciences of that age.

Lettere di Tomaso COSTO. In Napoli, per Costantino Vitale, 1604, in octavo.

An indifferent writer.

Lettere volgari di Paolo MANUZIO, divise in libri 8. In Venezia, printed for *Manuzio* himself, 1556, in octavo; and in 1560, libro 4, in octavo.  
*Manutius*

*Manutius* dedicated these letters to *Antonio d'Avila* or *Davila*, grand constable (gran contestabile) of the kingdom of Cyprus, father to *Caterina Davila*, the renowned historian. All Latin scholars know who *Paulus Manutius* and his father *Aldus Manutius* were. The inquisitive after books must observe, that *Paulus* called himself in Italian *Manuzia*, *Mannucci*, and *Manucci* indifferently, and his father in Latin *Manutius* and *Manucius*.

**Lettere volgari di Aldo MANUCCI.** In Roma, presso al Santi, 1592, in quarto.

This *Aldo* was son of *Paolo*, grandson of *Aldo Manuzio*, (distinguished by the appellation of *old*, or by that of *Romano*) and brother of *Antonio Manuzio*. A learned group! This family was originally of *Bassano*, a town in Latium, now Campagna di Roma, not very distant from Velletri.

**Lettere Familiari del Commendatore Annibal CARO.**

There are many old and new editions of these letters; but the best is that of Padua, presso il Comino, 1735, 3 vol. in quarto. I have seen another edition, printed in Bassano for *Remondini*, (if I remember right the printer's name) in which there is an addition of *Caro's* letters lately found and never before printed; therefore this should be the best, but I had not time to examine it.

*Annibal*

*Annibal Caro*, as I have said in another place, be- his renowned translation of Virgil in blank verse, his lyrick poetry, and these letters, write also many compositions, in prose and verse, full of fire, wit, and most unchristian virulence against the famous critick *Lodovico Castelvetro*, who provoked him by writing some few grammatical notes on an ode of *Caro*, which begins, *Venite all' Ombra*, &c. Their quarrel sat all the learned world in a flame, and few of the writers of that age in Italy kept neutral; some followed one, some the other leader. Time and death could scarce silence the champions, whose mad and scandalous outrages are now almost entirely forgotten. It is indeed shameful to human nature, that the most learned are generally the keenest in their hatred and debates. But to leave this ungrateful subject, *Caro* was a most elegant and easy writer, and his letters are, in my opinion, the best in our language; but, as they were published after the author's death, by an undiscerning nephew of his, many of them now swell the collection that *Caro* would never have permitted to see the light, being trifling and upon uninteresting subjects. A foreigner cannot read a better book, if he will learn the language of conversation that is spoken by the learned and polite Italians,

*Lettere di Claudio Tolomei*. In Venezia, per il Giolito, 1541, 1544, and 1549, in octavo; and 1547, in quarto.

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These letters are not destitute of elegance. *Tolomei* was a learned man, and a cardinal: he wanted to reform (embarrass I should say) our orthography; and was so great an admirer of the Latin poets, that he attempted to bring ours to write Italian in exameters and pentameters. Thanks to the Muses, he was almost alone of this absurd mind. Each language has its particular turn and genius; ours, in poetry, will never do without rhyme, and our best verse will always be the hendecasyllable.

Lettere di Antonio MINTURNO. In Venezia, per Girolamo Scotto, 1549, in octavo.

Lettere Volgari di Monsignor Paolo GIOVIO Vescovo di Nocera, raccolte per Lodovico *Domenichi*. In Venezia, per Gio. Battista, e Marchio Sessa, 1560, in octavo.

This is *Giovius*, the famous Latin historian, Many of these letters are full of wit, and contain many historical and literary things very curious and interesting.

Lettere del SANSOVINO, sopra le dieci giornate del Decamerone del Boccaccio, 1543, in octavo.

Lettera Consolatoria di Girolamo TROJANO, con alcune Rime di eccellenti Autori nella Morte di Lucrezia Cavalcanti. In Venezia, presso il Giolito, 1569, in quarto.

Lettere di Giacomo BONFADIO, printed a few years ago in Verona, in octavo, if I remember well.

Of *Bonfadio* I spoke in another place.

Lettere

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Lettere di Sperone SPERONI. Printed together with his works 1740, as said in another place.

Lettere del Cavalier GUARINI, raccolte da Agostino Michele. In Venezia, presso il Ciotti, 1593, in quarto.

*Fontanini*, in his *Eloquenza Italiana*, calls these letters of *Guarini*, *alquanto verbose*; that is, a little verbose. *Zeno*, in his notes on *Fontanini*'s passage, says, that this *verbosity* is but supposed by *Fontanini*, who was little favourable to the memory and writings of that knight. Though I respect much more *Zeno*'s than *Fontanini*'s judgment in the main, yet I think *Fontanini* in the right on this particular occasion; nay, tho' I am not an enemy to the memory of *Guarini*, am not at all pleased with his writings of any kind. His prose was *moltissimo verbosa*, and his poetry generally epigrammatical, cold, and full of false and unnatural thoughts.

Lettere di Anfaldo CEBÀ. In Genova, per Giuseppe Pavoni, 1623, in quarto.

Lettere a Sara Copia Ebrez, by the same CEBÀ. In Genova, per Giuseppe Pavoni, 1623, in quarto.

*Sara Copia* was a Jew lady of Venice, possessed of some learning. *Cebà* or *Cebà*, in these letters to her, endeavoured to make a christian of her, but in vain. *Baldassar Bonifacio*, afterwards bishop of Capodistria, having heard that she did not believe the immortality of the soul, directed a discourse to her, to which she answered,

swered, (says Zeno) a *propria giustificazione con un Manifesto stampato*, from which words I cannot infer whether she believed it or not, and the *Manifesto* I never read.

Lettere del Cardinal (Guido) BENTIVOGLIO, scritte in tempo delle sue Nunciature. In Parigi, presso Pietro Recolet, 1635, in quarto.

I have seen a small volume of *Bentivoglio's* letters printed in Cambridge, and I know that they are in great repute amongst the French. But if the Italians had no better letters than these, they would be very poor in this branch of literature.

Lettere del Tasso (that is *Torquato*.) They are printed with his other works.

Delle Lettere facere e piacevoli di diversi grandi Uomini, raccolte da Dionigi ATANAGI. In Venezia, per Aldo, 1582, 2 vol. in octavo.

A foreigner may learn a great deal of our familiar language by reading these letters.

Lettere Scientifiche ed erudite del Conte Lorenzo MAGALOTTI. In Firenze, 1721, in quarto.

There is another volume, in quarto, of *Lettere Familiari* by this *Magalotti*, who was a very elegant writer, abating some few gallicisms. The *Familiari* are against *Atbeismo*.

Lettere di Pietro ARETINO.

These letters, printed in Paris, presso Matteo il Maestro (le Maître) 1609, 6 vol. in octavo, were printed many times in separate volumes in Venice,

Venice, while the author was living, who was the first Italian that published familiar letters in print.

I have registred *Aretino's* letters last, because I think them the worst we have in the language, as to stile; I mean that he was the worst writer of our *Cinquecentisti*; though he has here and there some humorous or satirical stroke very good. The man wanted to walk out of the common road in every thing. He studied to be elevated, and was tumorous; to be witty, and was impious; to be sincere, and was brutal; to be satirical, and was malignant; to be the wonder of mankind, and became the execration of the good; to finish his picture, he called himself, *the scourge of princes*, and was beaten and mangled by men as detestable as himself. The incomparable *Ariosto* is highly blamable for two things: one, for having inserted some immoral tales in his poem, which would have been better in point of unity, and would have charmed the foreigners, as much as it does the natives, if he had left them out; the other is, for having joined the servile crowd of *Aretino's* flatterers, and bestowed a line in his last canto in praise of this scoundrel. He would have done better to have imitated *Gabriello Faerno* of Cremona, who writ this Latin panegyrick on *Signor Sferzo de' Principi*.

*Impura Lingua, quæ venenis illita,  
Imbuta felle noxio;*

Graves susurros spargis, & sermonibus  
 Amara misces toxica :  
 Convictorum quis tuorum unquam modus ?  
 Quis terminus probris erit ?  
 Quæ finis impudentibus calumniis ?  
 Quibus impium virus vomis ?  
 In omnium aures, inclytamque Principam  
 Scelestæ ; famam vellicas ?  
 Jam nulla Legum te refrenant Vincula,  
 Nulli coercent Obices  
 Timoris, aut Pudoris, aut Æqui & Boni,  
 Quæ cuncta pro nibilo putas.  
 Homines, Deosque spernis, et Fas & Nefas.  
 Eodem habes in ordine.  
 Quid imprecer, virtutibus dignum tuis,  
 O, vipera omni sævior,  
 Nisi, ut cruenta, secta carnificis manu,  
 Tetrumque fundens sanguinem  
 Mistum veneno, & ultima edens sibila,  
 Humi supremum palpites ?

Amongst many very severe epitaphs made on *Aretino*, this is the most generally known:

*Qui giace l' Aretin Poeta Tosco,  
 Che disse mal d' ognun fuor che di Cristo,  
 Scusandosi con dir : Non lo conosco.*





Lettere volgarizzate. *Letters translated into Italian.*

**E**PISTOLE familiari di Cicerone, tradotte secondo i sensi dell' Autore, e con figure proprie della lingua volgare. In Vinegia, presso i Figliuoli d' Aldo, 1545 and 1549, in octavo.

The translator was *Guido Lallio*, see *Zeno's notes on Fontanini's Eloquenza*) a man much esteemed for his learning by *Paulus Manutius* and *Amibal Caro*.

The same, translated by *Fausto DA LONGIANO*. In Vinegia, presso il Valgrisi, 1555, in octavo.

Le Pistole di Cicerone ad Attico, fatte volgari da Matteo SENAREGA. In Venezia, presso Paolo Manuzio, 1553, in octavo.

*Paulus Manutius* said of *Senarega*, *Alumnus disciplinæ meæ, præstanti virum ingenio, natum maximis rebus, docendi scribendique facultate nemini prorsus ætate nostra concedentem.*

L' Epistole di M. Tullio Cicerone, scritte a M. Bruto, nuovamente fatte volgari da Ottaviano MAGGI. In Venezia, presso i Figliuoli d' Aldo, 1556, in octavo.

*Maggi* was a secretary to the Venetian Senate, and a man of learning.

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**Epistole di Plinio, del Petrarca, e di altri eccellentissimi Uomini, tradotte da Lodovico DOLCE.** In Vinegia, appresso il Giolito, 1548, in octavo.

This collection contains but few of *Pliny's* epistles.

**Epistole di Plinio, tradotte da Giovannantonio TEDESCHI.** In Roma, per Giammaria Salvioni, 1717, in quarto.

**Lettere di Q. Aurelio Simmaco, by the same TEDESCHI.** In Roma, presso Girolamo Mainardi, 1724, in quarto.

**Volgarizzamento delle Epistole di Seneca e del Trattato della Provvidenza di Dio.** In Firenze, per Gaetano Tartini e Santi Franchi, 1717, in quarto. Translator unknown.

They appear to have been translated about the middle of the fourteenth century.

**Epistole di Seneca, tradotte in lingua Toscana per Antonio Francesco DONI.** In Venezia, 1549.

*Zeno* has found out that *Doni* copied his translation from the next old book, and printed it boldly under his own name, after having modernised the style a little here and there.

**Epistole di Seneca volgarizzate da Sebastiano MARINILIO.** In Venezia, per li Fratelli Dinali, 1494, in folio.

**Delle Divine Lettere del Gran Marsilio Ficino, tradotte per Felice FIGLIUCCI Sanese.** In Venezia, per Gabriel Giolito, 1563, in octavo, 2 vol.

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Lettere del Gran Maumetto Imperadore de' Turchi, scritte a diversi Re, Principi, Signori, e Repubbliche, con le risposte loro, ridotte nella volgar lingua da Lodovico Dolce, insieme con le Lettere di Falaride. In Vinegia, presso il Giolito, 1563, in octavo.

These letters by *Mahamed* are thought suppositious, as well as those by *Pbalaris*, which *Giolito* had printed by themselves in 1545, in octavo. *Pbalaris's* letters had been before translated by Bartolomeo *Fonzio*, of Florence, from *Francesco Aretino's* Latin translation, and printed in Firenze, per Francesco Buonaccorsi e Antonio di Francesco Veneziano, 1488.



*Grammarians and Criticks.*

**P**ROSE di Meffer Pietro BEMBO, nelle quali si ragiona della volgar lingua, &c. In Vinea, per Giovanni Taccino, 1525, in folio. *Bembo* employed twenty-five years in compiling and correcting this book, which contains remarks on the Italian language, and rules to write it well. This was the first work, merely grammatical, that deserved the attention of the learned of Italy. The same book was reprinted in Napoli, per Bernardo Michele Rallard e Felice Mosca, 1714, in quarto, *con le Giunte di Lodovico Castelvetro*; that is, with additions by the famous critick *Castelvetro*, who disapproves some of *Bembo's* precepts, and, with great subtilty and sophistry, strives to show, that *Bembo* deserves not the reputation he has acquired as an Italian writer; but, to tell my opinion of their prose, *Bembo* is not so tiresome and tedious as his critick; and although I cannot find any great fault in their writings, yet I think they both wanted the art of delighting while they endeavoured to instruct: this is the reason they are both much praised, and little read.

Modi affigurati e voci scelte ed eleganti della volgar Lingua, con un Discorso sopra i mutamenti e diversi ornamenti dell' Ariosto, di Lodovico

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DOLCE. In Venezia, presso il Sessa, 1564, in octavo.

The second part of this book, that is, the discourse on *Ariosto*, contains many curious things relating to *Ariosto's Orlando*. The first will rather mislead than instruct a foreigner, because *Dolce*, though no despicable writer, never attained to the utmost niceties of our language.

Annotazioni della volgar Lingua di Giovanni Filoteo ACHILLINO. In Bologna, per Vincenzo Bonardo da Parma e Marcantonio da Carpo, 1536, in octavo.

I register this book, that a foreigner may beware of it. *Achillino*, being a great scholar, wanted to bring our language to resemble more to the Latin that it naturally can.

Osservazioni della Lingua Italiana del CINONIO; that is, M. Antonio MAMBELLI, a Jesuit. In Fori, per Giuseppe Selva, 1685, in duodecimo; and the second part, in Ferrara, per Giuseppe Gironi, 1644, in duodecimo.

I do not know why this second part was published some years before the first, as it appears by the dates. The book is of reputation, but I have looked but little into it.

Il Turamino (a dialogue) del parlare e dello scriver Sanese, del Cavalier Scipione BARGAGLI. In Siena, per Matteo Florimi, 1602, in quarto.

The learned of Siena, who, even in our times, will not allow the primacy of language to the Florentines, found a great advocate in *Bargagli*,  
who,

who, in this book, strove to prove that the Italian language ought to be called *Sieneſe language*.

L' Ercolano, Dialogo di Benedetto VARCHI, nel qual ſi ragiona delle Lingue, e in particolare della Toſcana e della Fiorentina. In Firenze, preſſo i Tartini e Franchi, 1730, in quarto, the third edition, preceeded by a ſhort dialogue, *ſopra il nome della Lingua volgare*, which ſome people think was writ by *Macchiavelli*.

*Varchi* writ this dialogue upon the occaſion of the great diſpute between *Annibal Caro* and *Lodovico Caſtelvetro*, mentioned in another place; and, by the generality of the Italians, is looked upon as a maſter-piece of elegance. I find it a little too prolix and dull.

Battaglie di Jeronimo MUZIO Giuſtinopolitano per diſeſa dell' Italica Lingua, con alcune Lettere al Ceſano, al Cavalcanti, a Renato Trivulzio, e a Domenico Veniero ſopra il Corbaccio e la Varchina, e con le note ſopra il Petrarca. In Venezia, preſſo Pietro Duſinelli, 1582, in octavo.

Of *Muzio* I ſpoke in another place. This book is a valuable one on all accounts, though the title be a little whimſical.

Gli avvertimenti della Lingua ſopra il Decamerone, del Cavalier Lionardo SALVIATI. In Venezia, preſſo li Fratelli Guerra, 1584, vol. the firſt; and in Firenze, nella Stamperia de Giunti, 1586, vol. the ſecond, in quarto.

A good book.

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Trattato della vera Origine, e del Progresso e Nome della nostra Lingua, scritto in volgar Sanese, da Celso CITTADINI, con un breve trattatello degli articoli, &c. In Venezia, per Giambattista Ciotti, 1601, in octavo.

*Cittadini*, born at Rome, but originary of Siena, had such an affection for the language of his parents' country, that he studied the Sienese, and scorned the Florentine dialect; yet, although in the wrong, I did not chuse to leave this and some other of his works out of this library, because he was a man of genius and learning; and a foreigner, that studies our language, will find some pleasure in perusing his writings, and compare the two dialects together.

Trattato della Lingua di Jacopo PERGAMINI da Fossombrone. In Venezia, presso i Giunti, 1536, in octavo.

*Zeno* calls this, *un utile gramatica*.

L' Anticrusca, ovvero il Paragone dell' Italiana Lingua, di Paolo BENI. In Padova, per Battista Martini, 1613, in quarto.

Risposta di Orlando PESCHETTI all' Anticrusca di Paolo Beni. In Verona, per Angelo Tamo, 1613, in quarto.

Il Cavalcanti, ovvero difesa dell' Anticrusca, di Michelangelo FONTE; that is, of Paolo BENI. In Padova, per Francesco Bolzetta, 1614, in quarto.

Though at present, as I have often observed, the Florentine dialect has prevailed over all the other

other dialects of Italy, and is the only one generally accepted and acknowledged for the best to write in, yet it was not so a century ago. The Academicians della Crusca and the numberless Florentine writers had much ado to get the upper hand, and when their academy first published their dictionary, a multitude of natives of other cities of Italy flew in their faces, and writ many volumes against it: amongst their most formidable rivals was this *Paolo Beni*, a man of very extensive learning, who put them to great trouble. The late *Salvino Salvini* had amongst his books a copy of the *Anticrusca*, with multitude of marginal notes by his brother *Antonmaria Salvini*. I wish it was printed. *Pescetti* writ with so great warmth his *Risposta*, that is, the defence of his own book, that *Pignoria*, in a letter to *Paolo Gualdo*, (*lettere d' Uomini illustri*, in Venezia, presso il Baglioni, 1744, pag. 163) calls it, *mordace scrittura*, and adds these remarkable words: *Il Pescetti s' apparecchia alla risposta che non sarà piacevole; ed io per me credo che si verificherà il vaticinio del Cavalier Tedeschi, che questa contesa si è cominciata colle penne e si terminerà co' pistole*; that is, *Pescetti prepares himself to give Beni a second answer, which will not please him; and, for my part, I believe the prophecy of Cavalier (Giandomenico) Tedeschi will be verified, that this dispute began with pens, and will end with*



*with cutlasses.* Yet the quarrel was stopt, and it would have been strange, if the learned champions had come to finish the cause of language, as Don Quixote wanted to finish that of Dulcinea.

**La Rettorica di Bartolomeo CAVALCANTI** Gentiluomo Fiorentino, divisa in 8 libri, dove si contiene tutto quello che appartiene all' Arte Oratoria. In Vinegia, appresso Gabriel Giolito de' Ferrari, 1560, in folio.

This book is deservedly looked upon with the utmost veneration by our learned. Yet I wish *Cavalcanti* had not *ciceronianized* so much his stile, and let his natural genius work on without constraint. I spoke of this author in another place.

**Della Rettorica di Giaſon DE NORES**, libri 3, ne quali oltra i precetti dell' Arte si contengono venti Orazioni, tradotte da' più famosi e illustri Oratori. In Venezia, per Paolo Mejetto, 1584, in-quarto.

*Zeno*, speaking of this and two other works of *De Nores* on rhetorick, says, *These works are not only treated by this author in familiar discourses, but also demonstrated with trees, which was the common method in the schools of his time, as we may see in the books of Toscanella, Robertello, Valentino, Eritreo, and other masters, as well in Italy as out of it; but, in our days,*  
it

*it is quite left off, because easier and quicker ways of teaching have been found.*

Demetrio Falereo della Locuzione, vulgarizzato da Pier SEGNI, con Postille al testo ed esempi Toscani conformati a' Greci. In Firenze, per Cosimo Giunti, 1603, in quarto.

A very elegant performance. The same book was also elegantly translated by *Marcello Adriani il Giovane*, and printed in Firenze, per *Gaetano Albizzini*, 1738, in octavo, with a preface by *Antonfrancesco Gori*, in which he tells us many things relating to this translation and its author.

Trattato del sublime di Dionisio Longino vulgarizzato da Antonfrancesco GORI. In Verona, per Alberto Tumermanni, 1733, in quarto, with the Greek original and two other translations; one in French by *Boileau*, the other in Latin by *Boivin*, with notes.

A book highly valuable on all accounts.

I tre libri della Rettorica d' Aristotele a Teodette tradotti in Lingua volgare da Alessandro PICCOLOMINI. In Venezia, per Francesco Franceschi, 1571, in quarto.

*Piccolomini*, in his preface, says, that he saw two translations of *Aristotle's Rhetorick* printed before he published his own. May be one was that by *Annibal Caro*, registered in the *Collana Greca*; the other was perhaps the next, which is very scarce.

Traduzione

Tradozione antica della Rettorica d' Aristotele, nuovamente trovata. In Padova, per Giacomo Fabiano, 1548, in octavo.

*Figliucci*, who was the editor of this *ancient translation newly found*, (that is, found casually by him in his convent) argued, that its author was of Siena, from the many Siensese phrases that he thought to perceive in it. The lovers of antiquity value much this version.

I Romanzi di Giambattista PIGNA al S. Donno Luigi da Este Vescovo di Ferrara, divisi in libri 3, ne' quali della Poesia e della Vita dell' Ariosto con nuovo modo si tratta. In Vinegia, per Vincenzo Valgrisi, 1554, in quarto.  
A very curious and valuable book.

Il Gonzaga, ovvero del Poema Eroico, Dialogo di Ansaldo CEBÀ. In Genova, per Giuseppe Pavoni, 1621, in quarto.

La Poetica d' Aristotele vulgarizzata e sposta per Lodovico CASTELVETRO. In Vienna d' Austria, per Gaspero Stainofer, in quarto; and in Basilea (with some additions) a istanza, di Pietro de Sedabonis, 1576, in quarto.

The first of these editions is valued more than the second, because there are eight short passages left off in the second, *which have been written by the author* (the editors say) *without any malice, but in these nice times we are afraid would perhaps give offence to many devout persons*; that is to say, would displease a Roman Catholic, because they are in derision of the Roman church.

church. As I have looked into the first edition, I think these editors would have done better to curtail their second a little more, and, in particular, drop a passage, in which our Saviour is irreverentially ranked with Homer and Aristotle. *Castelvetro*, as I have mentioned in another place, had a very sharp literary quarrel with *Annibal Caro*, who got so much the better of him, as to have him excommunicated, and forced to leave his native country; and, even in our days, they have still their partisans in Italy. My opinion of them is, that *Caro* was little inferior to *Castelvetro* for learning, but much superior to him in Italian language and poetry. Nay, I will venture to say, that *Castelvetro* writ truly like a pedant; and no book, that I know, is more tiresome to read than his *Poetica*. *Menagius* tell us, that while *Castelvetro* was in Lyons, the house, in which he lived, was accidentally set on fire; upon which he began to cry out, *La Poetica, la Poetica, salvatemi la Poetica*.

Annotazioni di Alessandro Piccolomini sopra la Poetica d' Aristotele, con la Traduzione del medesimo libro in Lingua volgare. In Venezia, per Giovanni Varisco, 1575, in quarto. *Tasso*, in his letters, gives the superiority to *Piccolomini* on *Castelvetro* for critical judgment; but to *Castelvetro* on *Piccolomini* for erudition and invention.

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*Le Osservazioni di Francesco Alunno da Ferrara sopra il Petrarca.* In Vinegia, per Paolo Ghemardo, 1550, in octavo.

At the beginning of this work, there is a critical catalogue of all the words used by *Petrarch*. Many of our *Cinquecentisti* valued themselves on never employing a word that was not to be found in that catalogue; hence they are ludicrously called in Italy *Petrarchisti Magri*. *Alunno* was a man of learning; but his chief qualification was to write a fine hand, and had a good salary from the Venetians to teach their *Giovani della Cancelleria* (Chancery - Clerks.) Being at Bologna, he presented to the emperor Charles V. the Apostles creed and a portion of the gospels, written by himself in so small a letter, that they took no more room than a farthing. I report this idle anecdote for the sake of its singularity.

*Vocabolario Toscano dell' Arte del Disegno*, di Filippo BALDINUCCI. In Firenze, per Santi Franchi, 1681, in quarto.

A useful dictionary for those that profess the art of drawing. *Baldinucci* was a Florentine statuary of reputation in his way.

*Proverbi Italiani*, di Orlando PESCETTI. In Venezia, per Lucio Spineda, 1618, in duodecimo: *Paolo Beni*, in his dialogue, entitled *Cavalcanti*, gives many lashes to *Pescetti* for having entitled his book *Proverbi*, though they are only many

many sayings not proverbial; yet a foreigner may learn much of our conversation-language from this book.

Vocabolario degli ACCADEMICI DELLA CRUSCA.

This dictionary has been the work of the whole body of our Academicians, who, by degrees, brought it to contain forty-four thousand of primitive words, as *Antonmaria Salvini* affirms, who gave himself the trouble of counting them; to which add their derivatives; as, from *DIO*, *divino*, *divinità*, *Deista*, &c. from *ESSERE*, *sono*, *sei*, *siamo*, *serà*, *faranno*, &c. their *accrefittivi*, (as we call them) as from *DONNA*, *donnone*, *donnona*, *donnaccia*, &c. their *diminutivi*, as from *GATTO*, *gattino*, *gatterello*, *gattuccio*, &c. their *peggiorativi*, as from *MEDICO*, *medicuzzo*, *medicastro*, *mediconzelo*, &c. their *vezzeggiativi*, as from *BACIO*, *baciuzzo*, *basiozzo*, &c. their *composti*, as *ambidestro*, *ambidue*, *pocofila*, *spaccamonti*, and a multitude of such words, which are all very significant if judiciously used; add these words, I say, to their primitives and radicals, and it will be easily proved, that the Italian is more copious in words and phrases than any of the living languages. We are under great obligation to the grand dukes of Tuscany for the patronage constantly and generously afforded to the Academicians, so that they have been enabled to enlarge it from time to time, and at last bring it to the perfection to which it rose in the last edition. Of no work were ever the Flo-

rentines

rentines so proud as of this, which has at last insured to their dialect the primacy over all other Italian dialects. They will tell you, with truth and exultation, that no nation has a work of this kind so perfect as this; and, indeed, the dictionary of the *French Academy*, as well as that of *Furetiere*, are scarcely to be compared with ours. The Spaniards boast much of theirs, which I have never seen; but if any dictionary can dispute the pre-eminence of lexicography with that of the *Crusca*, it is that, in my opinion, of the English language, lately published by *Samuel Johnson*. Yet shall the Italians believe it, when I go back to my native country to tell them that such a noble and voluminous performance is the work of a single man; that I saw, with my own eyes, one half of it growing under the pen of this writer in the space of three years; that he had neither help from the learned, nor patronage from the rich; that his definitions are, in general, even more concise and philosophical than those of our academicians; that his examples contain almost all the axiomatical knowledge abundantly spread in the best English books; that it has an undisputable advantage over our dictionary in the etymological part; that the preface, prefixed to it, is even superior for elegance and power of thinking to ours. But how will they wonder, when I shall add, that a work, which deserved not only publick praises, but publick reward; a  
work

work that has raised the admiration (as I know it did) of our very academicians; a work that no body could have undertaken alone, but a *Samuel Johnson*, has raised an unnatural and brutal clamour amongst his countrymen, a multitude of whom, with little success indeed, but with the utmost efforts of malice, endeavour to obstruct the circulation of such a long-wished and useful dictionary; and that ten narrow and contemptible criticisms were written against it for one poor panegyrick bestowed upon it. Who ever suspected before, that so generous and so learned a nation abounded so much in unthankful, malignant, and truly vulgar individuals!

*Dizionario Toscano, Compendio del Vocabolario della Crusca, con la nota di tutte le differenze di Lingua, che sono tra questi due Popoli Fiorentino e Senese di Adriano POLITI. In Roma, appresso Angelo Ruffinelli, stampato per Giacomo Mascardi, 1614, in ottavo.*

The addition of *Compendio del Vocabolario della Crusca* in the title was an arbitrary addition of the printer; this dictionary being simply a dictionary of the dialect of Siena. *Politi* was a learned man, and, out of love for his native place, a great supporter of his countrymen's pretensions to the primacy of language in Italy, at which they have been aiming these two centuries at least, as I have repeatedly observed in this library. This work of his gave offence to some of the Academicians of the Crusca, who began a prosecution at Rome against him; but *Politi* found



protectors that screened him against the violence of the turbulent *Bastiano de' Rossi*, the keenest of his Florentine enemies, and no harm befel him. It is worth the trouble of a foreigner to look into it, and see the difference between the two rival dialects. I have seen another dictionary by *Girolamo Gigli* of Siena, entitled, *Dizionario Cateriniano*, (not complete) which was burnt by the hands of the hangman, as containing not only a multitude of things against the Academicians of the Crusca and the Florentines in general, but many satirical reflections on his sovereigns the grand dukes; as for instance, under the word *Granduca*, GIGLIO says, *vedi Gabelle* (see Taxes); and under the word *Gabella*, he adds, *vedi Granduca* (see Grand Duke); as if *Grand Duke* and *Taxes* were synonymous words. When the English travellers get into Italy, as I have observed, they generally fall into the hands of ignorant masters of language, who make them believe that the Sieneſe pronunciation is better than the Florentine, and that *Gigli's Grammar* is the best; but they are deceived, if they will take my word. *Buonmattei's Grammar*, registred above, is the only one they can trust to; the authors they must read, are the Florentines in general; and as to the pronunciation it is absurd to suppose, that a man must learn the language in one country, and the pronunciation in another, as *Veneroni's* foolish proverb imports,

*lingua*

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*Lingua Toscana in bocca Romana.* Both the Sieneſe and the Romans pronounce ill, and our true pronounciation is that of the learned and the polite people at Florence. In this book, written for the uſe of this nation, I think myſelf obliged to oppoſe, as often as I can, the popular prejudices, that my reader may not be impoſed upon by ignorant teachers.

Vincenzo GRAVINA, delle antiche Favole. In Roma, per Antonio de' Roſſi, 1696, in duodecimo.

Di Vincenzo GRAVINA, della Tragedia, libro uno. In Napoli, per Nicolò Naſo, 1715, in quarto.

Ragion Poetica, libri due di Vincenzo GRAVINA. In Napoli, preſſo Domenico Antonio Parrino, 1715, in ottavo.

*Gravina* was of Naples. He was thought the moſt learned man of his age, and is ſtill conſidered as the greateſt critick, next *Caſtello*, that Italy has produced. Every one of his works is full of erudition and thinking; but I could never adopt many of his opinions and criticifms on poetry, it ſeeming to me that he had no regard for any poetical performance, that did not ſquare with the rules of Ariſtotle. Should any body weigh, for inſtance, *Shakeſpeare* in the Ariſtotelian ſcales, he would find him much defective; yet, was not *Shakeſpeare* at leaſt as great a tragick as any Grecian? This is the caſe with many Italians. *Arioſto, Pulci, Dante,*

*Berni*, and some others did not quite conform to Aristotle's precepts, yet consult your heart, rather than Aristotle, when you read them, and you will find them to be poets. They will make you feel it in spite of the most subtle critick. *Gravina* was also the keenest supporter of *Trissino's* opinion, that blank Italian verse is fitter for epick or dramatical poetry than rhyme; and here also I differ from him totally. For an edition of *Trissino's* epick poem we have a hundred editions of *Ariosto's* and *Tasso's*. Few people read the *Italia Liberata*; nations sing the *Orlando Furioso* and the *Gerusalemme*. How can we then give the preference to the poem that is read by few people, to that read and committed to memory by every body? The fact runs down all arguments to the contrary; and this, in my opinion, would be the case, if we had as good tragedies and comedies in rhyme, as we have epick poems. But let not an English reader mistake me; what I say of the Italians cannot be said of the English, because every language has its genius and peculiarities. To return to *Gravina*, it is said, that he missed a cardinal's hat, because of his satirical and severe turn of mind. When he was at Rome, he used to bow to coach-horses; because, said he, *was it not for the poor beasts, these great people would have men, and even philosophers, to draw their coaches.* *Metastasio* was his disciple.

L' Istoria e i Comentari della volgar Poesia, di Giovanni Mario Crescimbeni. In Roma, per Antonio

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Antonio de' Rossi, 1702, 1710, 1711, 1714, 7 vol. in quarto. There is another edition made in Venice, in 6 vol. which is reckoned better than the Roman.

*Crescimbeni* was a man of much reading, and, in this history and commentaries, he tells many things that deserve the notice of the studious. But he lavishes such epithets of praise on great many ancient and modern most contemptible verse-makers, his stile has such a laxity, and is so full of verbosity about every trifle, that I cannot hold up the book in my hands for ten minutes together.

One father *Quadrio*, a Jesuit, writ also a book in five or six large volumes in quarto, printed at Milan by Francesco Agnelli a few years ago, entitled, (if I remember well) *Storia e Ragione d' ogni Poesia*, which I take to be the completest book of this kind, and greatly superior to *Crescimbeni's*. I was very young when I saw the first volumes at Milan, and thought, at that time, that the author could leave out many uninteresting things; but, as I have it not under my eye at present, I shall not speak further of it.

I leave out the numberless critical books that were written for or against our chief poets and writers, because it would increase mine too much. The curious may find them, for the greatest part, registred in the two following bibliothèques.

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**Biblioteca Italiana**, o sia Notizia de' Libri rari nella Lingua Italiana. In Venezia ed in Milano, 1741, in quarto.

The compiler was Nicola Francesco *Haym* of Rome. The above edition has the price set down in the margin of each Italian book, according to *Haym's* capricious evaluation.

**Biblioteca dell' Eloquenza Italiana**, di Monsignore Giusto FONTANINI arcivescovo d' Ancira, con le Annotazioni del Signor Apostolo ZENO Istoric e Poeta Cesareo, Cittadino Veneziano. Venezia, 1753, presso Giambattista Pasquali, 2 vol. in quarto.

*Zeno*, with his copious notes, has corrected numerous blunders committed by *Fontanini* in his work, and illustrated it much; and of those notes especially I made a very free use in compiling this my library, which, without them, I could never have carried on; but I did not quote his name wherever I copied and translated from him, to avoid a disgustful repetition.



Pittura, Scultura, ed Architettura.

**L**ETTERA di Gio. Battista ADRIANI a Giorgio Vasari sopra gli antichi Pittori nominati da Plinio. In Firenze, 1567, in quarto. Of *Adriani* I spoke in another place. Of *Vasari* I shall speak, when I come to his works.

La Pittura di Leon Battista Alberti, tradotta per Lodovico DOMENICHI. In Venezia, per il Giolito, 1547, in ottavo.

The original of this book is in Latin. This *Alberti*, besides being an excellent Latin scholar, was so great an architect, that his contemporaries called him, *Il Vitruvio Italiano*.

Origine e Progresso dell' Accademia del Disegno, de' Pittori, Scultori ed Architetti di Roma, dove si contengono molti utilissimi Discorsi e filosofici ragionamenti appartenenti alle sudette professioni, ed in particolare ad alcune nuove definizioni del Disegno, della Pittura, Scultura, ed Architettura; ed al modo d' incamminar i Giovani e perfezionar i Provetti; recitati sotto il reggimento del Cavalier Federico Zuccari, e raccolti da Romano ALBERTI Segretario dell' Accademia. *On the Origin and Progress of the Academy of Drawing; on the Painters and Architects of Rome: that is, philosophical and useful Discourses on the said Professions, and especially*

*new Definitions of Drawing, Painting, Carving, and Architecture; and on the Manner of directing Beginners and perfecting Masters, recited in the time that Federigo Zuccari directed the said Academy, and collected by Romano Alberti, secretary to the same Academy.* In Pavia, presso il Bartoli, 1604.

The *Academy for Drawing*, which *Alberti* mentions in the above long title, was founded in Rome, in the year 1593, under the patronage of cardinal *Federico Borromeo* archbishop of Milan, by *Federico Zuccari* of Urbino a painter of great name, and a poet of some reputation. It was he that painted the church of St. Laurence, at the Escorial in Spain, at the command of Philip II. *Alberti* collected the institution and laws of the academy, and also the discourses recited in it, while the founder directed it for a year; amongst which discourses there are some by *Zuccari* himself. The academy subsisted but a few years, and was dissolved through the negligence of its members, to the great detriment of those arts.

Dialogo d' Alleſſandro ALLORI Pittore Fiorentino, sopra l' arte del disegnare le figure, principiando da' Muscoli, Ossa, Nervi, Vene, Membra, Notomia, e Figura perfetta. In Firenze, 1590.

I do not know what character *Allori* had as a painter, but he was no bad writer,

De'

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De' veri Precetti della Pittura di Gio. Battista AR-  
MENINI da Faenza. In Ravenna, 1587, in  
quarto; and in Venezia, 1678, in quarto.

A book of little reputation, and inelegantly  
written.

Avvertimenti e Regole circa l' Architettura Ci-  
vile, Scoltura, Pittura, ed Architettura mili-  
tare, per offesa e difesa di Fortezza; di Pietro  
Antonio BARCA. In Milano, 1620, in folio,  
with cuts.

The cuts render this book of some value.

Discorso distinto in quattro Capitoli, nel primo de'  
quali si discorre del Disegno, &c. di Gasparo  
COLOMBA. In Padova, 1623, in folio, with  
cuts.

A book of reputation.

Le Vite de' Pittori ed Architetti, &c. di Gio.  
Paolo BAGLIONI Romano. In Roma, per  
Andrea Fei, 1642 and 1649, in quarto.

Breve Compendio della Vita di S. Lazzaro Monaco  
e Pittore, descritta da Lazzaro BALDI. In Roma,  
1681, in 16°.

I know neither *Baglioni* nor *Baldi*.

Notizia de' Professori del Disegno, di Filippo  
BALDINUCCI, da Cimabue in quà. In Firenze,  
per Santi Franchi, 1681, in quarto.

Second vol. in Firenze, per Pier Marini, 1686,  
in quarto.

Third vol. 1688, in quarto.

Fourth vol. per Giuseppe Manni, 1702, in  
quarto,

Camin-



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Cominciamento e Progresso dell' arte dell' intagliar in rame, con le Vite de' più eccellenti Maestri della stessa Professione, di Filippo BALDINUCCI. In Fiorenza, per Lorenzo Vangelisti, 1682, in quarto.

Vita del Cavalier Gio. Lorenzo Bernini, di Filippo BALDINUCCI. In Firenze, per Lorenzo Vangelisti, 1682, in quarto.

*Baldinucci* I mentioned in another place.

Raccolta de' Pittori, Scultori, ed Architetti Modonesi più celebri, per Don Lodovico VEDRIANI da Modena. In Modena, 1662, in quarto.

A tedious book to read.

Le Vite de' Pittori, Scultori, ed Architetti moderni, scritte da Gio. Pietro BELLORI. In Roma, per il Mascardi, 1672, in quarto, with portraits on copper-plates.

A book of reputation and price. Dryden gives a specimen of Vallori's way of writing in his preface to *Du Fresnoy*.

Descrizione delle Imagini dipinte da Raffael d' Urbino nelle Camere del Palazzo Apostolico del Vaticano, di Gio. Pietro BELLORI. In Roma, 1695, in folio.

This curious book gives a reader a very great opinion of *Raphael's* learning and invention.

Della nobilissima Pittura, e della sua Arte, &c. di Michelangelo RIONDI. In Venezia, 1549, in octavo.

Trattato della Pittura, &c. di Fra Domenico Francesco BISAGNO Cavaliere di Malta. In Venezia, 1642, in octavo. *Riondi*

*Ripndi* was but a poor dolt as well as *Bisagni*.

Eccellenza della Statua di S. Giorgio di Donatello  
Scultore Fiorentino, di Francesco Bocchi. In  
Firenze, 1584, in octavo.

*Donatello's* statue is indeed admired as a capital  
thing in its kind by the connoisseurs; but *Bocchi's*  
book is very dull.

Il Riposo, di Raffaele BORGHINI, in cui si favella  
della Pittura e della Scoltura de' più illustri  
Scultori e Pittori antichi e moderni, dell' opere  
loro, e delle cose appartenenti all' arte. In  
Firenze, per il Marefcotti, 1584, in octavo.

A scarce book, and much valued; but, as to  
style, poorly written.

Abiti antichi e moderni di tutto il Mondo, di Ce-  
sare VECCELLIO. In Venezia, presso i Sessa,  
1598, in octavo.

This *Vecellio* was a relation of the famous painter  
*Titian*.

Catalogo degli Ordini Religiosi della Chiesa Mili-  
tante espressi con Imagini dal P. Filippo BO-  
NANNI della Compagnia di Gesù, in due parti;  
la prima degli Uomini, la seconda delle Donne.  
In Roma, 1706, in quarto.

Last year I was sorry to see this book in the  
hands of an English Taylor about the time of  
the masquerade.

Pareri sopra la Pittura, di Bernardino CAMPI Pit-  
tor Cremonese. In Cremona, 1584, in quarto.

Discorso sopra la mirabil Opera di Basso Rilievo  
di Cera Stuccata con colori, scolpita in pietra  
negra

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negra da Jacopo VIVIO. In Roma, per Francesco Coattino, 1590, in quarto.

Of the two above books I know nothing.

Due Trattati, uno intorno alle otto principali Arti dell' Orificeria, l' altro in materia dell' Arte della Scoltura, dove si veggono infiniti Segreti nel lavorar le Figure di marmo, e nel gettarle di bronzo, composti da Benvenuto CELLINI Scultore Fiorentino. In Firenze, per Valente Panizzi, 1568, in quarto.

A scarce and valuable book on all accounts. I mentioned *Cellini* in another place.

Il Figino, ovvero del fine della Pittura, Dialogo del Padre D. Gregorio COMANINI. In Mantova, 1591, in quarto.

Vita di Michelangelo Buonarroti, raccolta per Ascanio CONDIVI. In Roma, presso Antonio Blado, 1553, in octavo.

Vite de' Pittori antichi, scritte ed illustrate da Carlo DATI. In Firenze, nella Stamperia della Stella, 1667, in quarto.

*Dati* writ three volumes on picture; the first containing, *A Treatise on ancient Painting*; the second, *The Lives of ancient Painters*; the third, *A Catalogue of ancient Artificers*. But having seen *Francis Junius's* books *de pictura veterum*, he printed but the above *Vite de' Pittori antichi*. The other two volumes are preserved in manuscript in the Riccardian library at Florence.

Dialogo

**Dialogo della Pittura di Lodovico DOLCE** intitolato l' *Aretino*. In Venezia, 1587, in ottavo. *Lodovico Dolce* (says *Zeno*) could not chuse a properer person to entitle it than *Aretino*, who was very skilled in the art of drawing. The best professors of his time valued much *Aretino* for it. *Giorgio Vasari* had such an esteem for him, that, in his paintings in the ducal palace at Florence, he painted him near *Bembo* and *Ariosto*. *Sebastiano* of Venice, known under the name of *Fra Bastian del Piombo*, *Raphael* of Urbino, the engraver *Leone d'Arezzo*, and the architect *Serlius* were amongst his admirers. But his most intimate friend amongst this sort of people was the renowned *Titian*.

**Disegno del DONI** partito in più ragionamenti, ne quali si tratta della Pittura, della Scoltura, de' Colori, de' Getti, de' Modegli, ed altre cose spettanti a queste Arti. In Venezia, presso il Giolito, 1549, in ottavo.

This was *Antonfrancesco Doni*, mentioned elsewhere. This book is not bad as to language, but has no name amongst the artificers.

**Discorso di Aleffandro LAMO** intorno alla Scoltura e Pittura, dove si ragiona della Vita ed Opere di Bernardino Campi Pittore Cremonese. In Cremona, 1584, in quarto.

**Di Alberto Durer** Pittore e Geometra Chiarissimo, della Simetria de' corpi umani, libri quattro, nuovamente tradotti dalla lingua Latina nell' Italiana da Gio. Paolo GALLUCCI Salodiano,

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diano, &c. In Venezia, presso Roberto Marinetti, 1594, in folio.

Trattato della Pittura, di LEONARDO DA VINCI, nuovamente dato in luce, con la Vita del medesimo da Raffaello du Fresne: si sono aggiunti i tre libri della Pittura ed il Trattato della Statua di Leon Battista ALBERTI, con la Vita del medesimo. In Parigi, presso Giacomo Langlois, 1651, in folio.

A book of great price. The painter *Vinci* was the wonder of his contemporaries for his many excellent qualifications. He was the best painter, the best architect, the best musician, the best rider, the best fencer, the best dancer, the most handsome, the most laborious, the most diligent man of his age. His style, as a writer, has not the utmost elegance, but is expressive and forcible. He died in the arms of Francis I. king of France. See his life in *Vasari*, and in the above book.

Il Funerale di Agostino Caracci fatto in Bologna dagl' Incaminati ACCADEMICI DEL DISEGNO, con i rami intagliati da Guido Reni. In Bergamo, 1603, in quarto.

A book of price, because of the cuts; but the Academicians chose a very indifferent pen to write it:

Trattato dell' Arte della Pittura, Scultura, ed Architettura, di Gio. Paolo LOMMAZZO Pittore Milanese. In Milano, per Paolo Pottardo Ponzio, 1585, in quarto.

Idea

Idea del Tempio della Pittura, di Gio. Paolo LOMMAZZO. In Milano, per lo Ponzio, 1590, in quarto.

Della forma delle Muse cavate dagli antichi Autori Greci e Latini, di Gio Paolo LOMMAZZO. In Milano, 1591, in quarto.

*Paolo Lommazzo* was a famous painter and poet in his time; but I never saw any of his paintings or verses.

Felsina Pittrice: Vite de' Pittori Bolognesi, composte dal Conte Carlo Cesare MALVAGIA, co i Ritratti de' Pittori. In Bologna, presso il Barbieri, 1678, in quarto.

An ill-written book.

Osservazioni sopra il Libro della Felsina Pittrice, per difesa di Rafaello da Urbino, de' Caracci, e della loro Scuola, da D. Vincenzo VITTORIA. In Roma, per il Zanobi, 1703, in ottavo. The stile of this book is no better than *Malvagia's*, on which it is a criticism.

Lettere familiari scritte ad un Amico, in difesa del Conte Carlo Cesare Malvagia Autore della Felsina Pittrice, da Gio. Pietro Cavazzoni ZANOTTI Pittore. In Bologna, per il Pisarri, 1705, in ottavo.

*Zanotti*, a painter and a poet, was still living when I left Italy. His prose and verses will last long, I hope; but when he writ the above book, he had not yet attained to that degree of elegance that he did afterwards.

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**Discorso intorno alle Imagini Sacre e Profane, &c.**  
del Cardinal Gabriello PALEOTTI. In Bologna,  
1582, in quarto.

A book full of erudition, but not elegantly  
written.

**Dialogo di Pittura, di Paolo PINO.** In Venezia,  
1548, in ottavo.

**Le Meraviglie dell' Arte, ovvero le Vite degli il-  
lustri Pittori Veneti e dello Stato, descritte da  
Carlo RIDOLFI, con i Ritratti in rame.** In Ve-  
nezia, per Gio. Battista Sgava, 1648, 2 vol.  
in quarto. Ill-written.

**Vite de' Pittori, Scultori, ed Architetti Genovesi,  
scritte da Raffaello SOPRANI.** In Genova, per  
Giuseppe Bottari, 1674, in quarto.

**Vita di Giacompo Robusti, detto il Tintoretto, di  
Carlo RIDOLFI.** In Venezia, 1542, in quarto.

**Osservazioni della Pittura, di Cristofano SORRE.**  
In Venezia, 1580, in quarto.

**Breve Compendio della Vita del Famoso TIZIANO  
Vecellio di Cadore, &c.** In Venezia, 1622,  
in quarto.

**Due Lezioni di Benedetto VARCHI, nella prima  
delle quali si dichiara un Sonetto di Michelan-  
gelo Buonarrotti; nella seconda si disputa qual  
sia più nobile, la Pittura o la Scultura.** In Fi-  
renze, 1549, in quarto.

I never read so pedantick and so heathenish a  
thing, as the first of these two lectures by *Varchi*.

**Ragionamenti del Cavalier Giorgio VASARI, so-  
pra le Invenzioni da lui dipinte in Firenze nel  
Palazzo**

Palazzo di loro Altezze Serenissime, con Don Francesco Medici allora Principe di Firenze, insieme con la invenzione della Pittura da Lui cominciata nella Cupola. In Firenze, appresso Filippo Giunti, 1586, in quarto.

Le Vite de' più eccellenti Pittori, Scultori, ed Architettori, di Giorgio VASARI. In Firenze, per i Giunti, 1568; and in Bologna, 1647, 3 vol. in quarto.

*Vasari's Lives* are a book of great reputation, and written with power. He was one of the greatest architects and painters that ever Italy produced.

Idea de' Pittori, Scultori, ed Architetti del Cavalier Federico ZUCCARO. In Torino, 1607, in folio.

Passaggio per Italia, in cui sono descritte varie Pitture, del Cavalier Federico ZUCCARO. In Bologna, 1608, in quarto.

Two very good books. I have mentioned *Zuccaro* few pages above.

Dispareri in Materia d'Architettura e Prospettiva, &c. di Martino BACCI Milanese. In Brescia, per Francesco Marchetti, 1572, in quarto.

Nuovo Teatro di Macchine ed Edifici per varie e sicure Operazioni, &c (with cuts.) di Vittorio ZONCA. In Padova, 1627, in folio.

Tre Discorsi sopra il modo di alzar acque da' luoghi bassi, di Giuseppe CEREDI. In Parma, per Ser Viotto, 1567, in quarto.



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Le diverse artificiose Macchine del Capitano Agostino RAMELLI, composte in Lingua Italiana e Francese. In Parigi, 1588, in folio, with cuts.  
A book of price.

Pratica di fabbricar Scene e Macchine ne' Teatri, di Nicola SABBATINI da Pesaro. In Ravenna, per Pietro de' Paoli e Gio. Battista Giovanelli, 1638, in quarto.

Trattato della Direzione de' Fiumi, di Favian MICHELINI. In Firenze, nella Stamperia della Stella, 1664, in quarto.

Della Natura de' Fiumi, trattato Fisico-matematico di Domenico Guglielmini. In Bologna, per Antonio Pisarri, 1697, in quarto.

I remember I have seen an edition of this book with ample notes by our famous poet and mathematician *Eustachio MANFREDI*.

Due Dialoghi di Jacopo LANTIERI, del modo di disegnar le piante delle Fortezze secondo Euclide, &c. In Venezia, per lo Valgrisi, 1557, in quarto.

Delle Fortificazioni di Galasso ALGHISI da Carpi, Architetto del Duca di Ferrara. In Venezia, 1570, in folio.

Tre quesiti sopra il fare batterie, fortificare una Città ed ordinare battaglie quadrate; ed una disputa della precedenza dell'Armi e delle Lettere, di Domenico MORA gentiluomo Grifone. In Venezia, per Giovanni Varisco, 1550, in quarto.  
I mentioned *Mora* in another place. See *Collana Greca, Gioja quarta*.

Archi-

**Architettura militare**, di Francesco **MARCHI** Capitano. In Venezia, per Francesco de Franceschi, 1577 and 1600, in folio, with cuts. .  
A costly book.

**Libro nuovo di fortificare, offendere, e difendere**, col modo di far alloggiamenti campali, di Girolamo **CATaneo** Novarese. In Brescia, per Tomaso Bozzola, 1567, in quarto.

I quattro primi Libri d' Architettura, di Pier **CATaneo**. In Venezia, per lo Manuzio, 1554, in folio.

I quattro Libri d' Architettura di Andrea **PALLADIO**. In Venezia, 1581 and 1642, in folio. There is a magnificent English edition of this book, with an English translation printed with it; but it is pity the editor did not get a good corrector of the Italian, which, for that reason, is scarcely legible. *Palladio's* stile does not want closeness and power.

**Idea dell' Architettura** di Vincenzo **SCAMOZZI**. In Venezia, per Giorgio Valentino, 1615, 2 vol. in quarto.

Though *Scamozzi* is not reckoned inferior to *Palladio* in architecture, I think him inferior in writing Italian. This book is costly.

**Architettura** di Bastiano **SERLIO**. In Venezia, 1544, in folio; 1566, in quarto; 1588, in folio.

*Serlio* was one of the most famous professors of arts, and especially of architecture, in that

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blest age that produced so many learned men and artificers in Italy.

*Della trasportazione dell' Obelisco Vaticano e delle fabbriche di Sisto V. fatte dal Cavalier Domenico Fontana. In Roma, per Domenico Basi, 1590.*

*Domenico Fontana* was the famous architect and machinist of Sixtus V. I do not know whether he was the writer of the above scarce book.

*Arte militare terrestre e maritima, &c. di Mario SAVORGNANO Conte di Belgrado. In Venezia, per Bastiano Combi, 1614, in folio.*

I know nothing of this book and its author.

*Corona Imperiale di Architettura militare di Pietro SARDI. In Venezia, a spese dell' Autore, 1618, in folio.*

*I dieci Libri dell' Architettura di Vitruvio, tradotti e commentati da Monsignor Daniello BARBARO eletto Patriarca d' Aquileja. In Venezia, 1556, in folio.*

This *Barbaro* was little inferior in learning to his uncle *Ermolao Barbaro*. He was sent ambassador by the Venetians to Edward VI. king of England; and, on his return to Venice, presented the republick with an account of England and Scotland, still preserved in manuscript in St. Mark's library. His translation of *Vitruvius* is a capital thing, and his notes are much regarded by our architects. He was also the promoter of a Latin edition of that book,

book, with his same commentary translated into Latin by himself.

Gli oscuri e difficili passi dell' opera Jonica di Vitruvio, tradotti per Gio. Battista BERTANO Mantuano. In Mantova, 1558, in folio.

A book of reputation, but I know nothing of its author.

Architettura di Leon Battista Alberti, tradotta in Lingua Fiorentina da Cosimo BARTOLI. In Firenze, per Lorenzo Torrentino, 1550, in folio. I mentioned both *Alberti* and *Bartoli* in other places.

Modo di misurare le distanze, le superficie, i Corpi, le Piante, le Provincie, le Prospettive, &c. di Cosimo BARTOLI. In Venezia, 1564, in quarto.

A book still in reputation, though more expeditious methods have been found out since he writ it.

Antichità di Roma di Antonio LABACCO. In Roma, 1552; and in Venezia, 1557 and 1558, in folio.

There is a multitude of Italian books with this title. This is very scarce and not ill-written.

Dieci Libri d'Architettura di Gio. Antonio RUSCONI, secondo i Precetti di Vitruvio, libri 10. In Venezia, 1660, in folio.

This is a *Collana* book,

L'Architettura sopra i cinque Ordini, di Giacomo BARROCCI da Vignola. In Venezia, 1570, in folio.

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In Italy, this is generally the first book that is put into the hands of young people that intend to study architecture.

**Vegezio dell' Arte militare**, nella comune lingua nuovamente tradotto da Tizzone DI POPI. In Venezia, per Comin da Trino, 1540, in octavo; it was also translated by Francesco FERROSI. In Venezia, presso il Giolito, 1551, in octavo.

I cannot find who *Di Popi* and *Ferrosi* were; but they had both a good stile.

**Della Disciplina militare antica e moderna del Cinuzzi Sapefe**. In Siena, 1620, in quarto.

*Marcantonio Cinuzzi* was a man of great learning, as it appears by some letters written to him by his friend cardinal Claudio Tolomei, and by the above work of his.

**Dei disegni delle più illustri Città e Fortezze del Mondo**, da Giulio BALLINO. In Venezia, 1569, in folio.

*Ballino* was famous in his time for his eloquence in disputing causes before the senate of Venice in the dialect of that city. He was a good Greek scholar, and wrote Italian tolerably well.



Matematici, Geometri, ed Astronomi.  
*Mathematicians, Geometers, and Astronomers.*

**F**R. LUCE de Burgo S. Sepulcri, Aritmetica e Geometria. In Venezia, per Paganino de' Paganini, 1494, in folio, in black letter.

Libro intitolato Horologio; sono un sogno ed un Discorso sopra i segni del Zodiaco, e Pianeti, qualità, e loro influssi, per Pietro Adam, in quarto.

This book was printed in the fifteenth century.

Kalendario, o sia Effemeride, con l' Orologio Orizzontale, Ore Equinociali, Ore Temporalì. In Venezia, per Bernardo Pittore d'Augusta, Pietro Loslein, ed Erardo Rotdolt d'Augusta, 1576, in folio.

This is a translation from the Latin of *Rodomonianus*.

As I said in another place, I register these old books out of reverence to antiquity. The curious reader that is possessed of them will find delight in comparing the obsolete Italian, in which they are written, with the modern, besides the pleasure that one has in getting a kind of chronological knowledge of science, and its progress.

Della nuova Geometria di Francesco PATRIZI, libri 15, ne' quali con mirabil ordine e con di-

mostrazioni a maraviglia più facili e più forti delle usate si vede che le matematiche per via regia e più piana, che dagli antichi fatto si è, si possono trattare. In Ferrara, per Vittorio Baldini, 1587, in quarto.

*Patrizi*, of Offero in Dalmatia, was a man of great learning and daring genius. In his youth, he travelled much in Asia; then settled in the island of Cyprus, where he bought a large estate, but lost every thing when the Venetians lost that kingdom; so that he was obliged to go to Italy, and there live on his wit. He read platonick philosophy in the university of Ferrara, and at last died in Rome, much esteemed and caressed by all lovers of literature, though he had advanced some opinions in the mathematical science and about Italian language, that were thought, and are still, absurd. He was an academician of the Crusca, and one of the great defenders of *Ariosto* against those that preferred *Tasso* to him.

La Geometria pratica di Giovanni PAMENORO Veneziano; cavata dagli Elementi d'Euclide e d'altri famosi Autori, con l'Espolizione di Giovanni SCALA Matematico. In Roma, per li Roffi, 1667, in folio.

This book I never saw, nor know any thing of the authors, but I am told it is an instructive book.

Le due Regole della Prospettiva pratica di Jacopo BAROZZI (or BAROCCHI) da Vignola, co' Commentari

mentari di Egnazio DANTI. In Roma, presso il Zanetti, 1583, in folio.

Father *Danti* writ elegantly enough,

La Sfera di Proclo Liceo, tradotta da Egnazio DANTI. In Firenze, 1573, in quarto.

La Prospettiva d' Euclide, tradotta da Egnazio DANTI, con alcune sue annotazioni, insieme con la Prospettiva di Eliodoro Larisseo. In Firenze, 1573, in quarto.

I tre libri della Prospettiva comune di Giovaani Arcivesco Cantuariense, tradotti ed accresciuti con figure ed annotazioni da Gio. Paolo GAL-  
LUCCI. In Venezia, per lo Varisco, 1593, in quarto.

Prattica della Prospettiva di Monsignor Daniello BARBARO eletto Patriarca d' Aquileja, Opera molto utile a Pittori, Scultori, ed Architetti. In Venezia, per Camillo e Rutilio Rorgomieri, 1568, in folio.

Few Italian books are so well writ as this by *Barbaro*, whom I mentioned above.

Libro del modo di dividere la Superficie, attribuito a Macometto Bagdedino, mandato in luce la prima volta da Giovanni Dee da Londra e da Federigo Commandino da Urbino, con un breve Trattato intorno alla stessa materia del medesimo Federico, tradotti dal Latino da Fulvio VIANI. In Pesaro, per Girolamo Concordia, 1570, in quarto.

Degli Elementi d' Euclide libri 11, con gli Scollii antichi, tradotti prima in Lingua Latina da  
Federico



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Federico COMMANDINO da Urbino, e con Commentari illustrati, ed ora d' ordine dello stesso trasportati nella nostra volgare, e da Lui rivediti. In Urbino, per Domenico Frisolino, 1575, in folio.

*Commandino* was looked upon in Italy as the greatest geometer of his age.

General Trattato di Numeri e Misure, di Niccolò TARTAGLIA. In Venezia, per Curzio Trojano da Navò, 1556, in quarto.

*Zeno* calls *Tartaglia*, *Un Dotto Bresciano*.

Teoriche ovvero Speculazioni de' Pianeti, di Alessandro PICCOLOMINI. In Venezia, per Giovanni Varisco, 1563, in quarto.

Delle stelle fisse, libro uno (by the same PICCOLOMINI.) In Venezia, per lo Varisco, in quarto.

Della Sfera del Mondo, libri sei (by the same.) In Venezia, per lo Varisco, 1595, in quarto.

I have said elsewhere, that *Piccolomini* was a man of great learning and a very elegant writer.

Parafrasi di Alessandro PICCOLOMINI sopra le Meccaniche d' Aristotile, tradotta da Oreste VANNOCCI. In Roma, per Francesco Zanetti, 1582, in quarto.

*Piccolomini* writ this work in Latin, printed in Rome, 1547, in quarto. *Vannocci* translated it with great elegance, being but seventeen years of age. Three years after he was called by the duke of Mantua to be his architect with a great stipend, considering the time and the country ;

but

but the ingenious youth died in the twenty-fourth year of his age.

Di Erone Alessandrino degli Automati, ovvero Macchine se moventi, libri due, tradotti dal Greco da Bernardino BALDI Abate di Guastalla, con le annotazioni. In Venezia, per Giovanni Battista Bertoni, 1601, in quarto.

Gli artificiosi e curiosi moti Spirituali di Erone Alessandrino, tradotti da Gio. Battista ALEOTTI d'Argenta, aggiuntovi dal medesimo quattro Teoremi non men belli e curiosi degli altri, e il modo con cui si fa artificiosamente salire un Canale d'acqua viva o morta in cima d'ogni alta Torre. In Ferrara, per il Baldini, 1589, in quarto.

Spirituali di Erone Alessandrino, tradotti da Alessandro GIORGI da Urbino. In Urbino, presso i Ragusi, 1592, in quarto.

Della Fabbrica del nuovo Orologio Universale, ed uso di nuovo Stromento per fare gli Orologi Solari, di Gio. Paolo GALLUCCI. In Venezia, 1590, in quarto.

Opere di Galileo GALILEI. In Bologna, presso il Dozza, 1656, 2 vol. in quarto.

I have mentioned them under the article of *Natural Philosophy*.

Trattato della Descrizione della Sfera Celeste in piano, di Claudio Tolomeo Alessandrino, tradotto in Italiano, e parafrasticamente illustrato, amplificato, e dimostrato da Ercole BOTTRI-

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GARI. In Bologna, per lo Benacci, 1572, in quarto.

La Sfera di Giovanni Sacrobosco, tradotta, emendata, ed illustrata da Pier Vincenzo RINALDI. In Firenze, 1579, in quarto.

Annotazioni sopra la Sfera del Sacrobosco, dove si dichiarano tutti i principj matematici e naturali, &c. In Firenze, (Torrentino) 1550, in octavo.

Discorso di Giaſon DE NORES intorno alla Geografia. In Padova, per Paolo Mejetti, 1589, in quarto.

Invenzione del Corso della Longitudine di Paolo INTERIANO, col ristretto della Sfera del medesimo. In Lucca, pel Busdrago, 1551, in quarto.

Dialogo di Jacopo GABRIELLI, nel quale della Sfera, degli Orti, e degli Occasi delle Stelle minutamente si ragiona. In Venezia, per Giovanni de' Farri, 1545, in quarto.

Discorso sopra gli anni Climaterici di Giuseppe de' ROSSI. In Roma, per Jacopo Bericchia, 1585, in quarto.

Trattato della Sfera con le pratiche per quelli che desiderano esercitarsi in essa, e col modo di far la figura celeste secondo la via razionale, di Urbano DAVISI. In Roma, per lo Mascardi, 1682, in duodecimo.

Euclide libri 15, da Nicolò TARTAGLIA. In Venezia, 1565, in quarto.

Quinto Libro degli Elementi d' Euclide, ovvero Scienza universale delle proporzioni, spiegata  
con

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con la Dottrina del Galileo, &c. di Vincenzo VIVIANI. In Firenze, alla condotta, 1674, in quarto.

Formazione e Misura di tutti i Cieli (by the same VIVIANI.) In Firenze, per Pier Matini, 1692, in quarto.

*Viviani was one of the greatest mathematicians of his time, and an intimate friend of the renowned Evangelista Torricelli.*

Lo Specchio Ustorio di Bonaventura CAVALIERI, ovvero Trattato delle Sezioni Coniche, &c. In Bologna, per Gio. Battista Ferroni, 1560, in quarto.

*Cavalieri had the honour of being called, after Archimedes, by no less a man than Galilei.*

Fabbrica degli Orologi Solari per Valerino PINI. In Venezia, per Marco Guarisco, 1598 and 1626, in folio.

Dialogo di D. Giambattista VIMERCATO degli Orologi So'ari. In Venezia, per il Giolito, 1567, in quarto, with cuts.

*Vimercato was of Milan, and a Carthusian monk.*

Degli Orologi Solari nelle Superficie piane, trattato di Muzio ODDI da Urbino. In Milano, per Jacopo Latini, 1614, in quarto.

It is remarkable, that *Oddi* writ this book with coals while he was in prison, and forbidden pen and ink.

Dello Squadro, trattato (by the same ODDI.) In Milano, per Bartolomeo Fobella, 1625, in quarto.

Della

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**Della fabbrica e dell' uso del Compasso Polimetro** (by the same Oddi.) In Milano, per lo Fobelli, 1633, in quarto.

I think it proper to leave out of this catalogue many antient mathematical books written in Italian, because philosophers of late have brought this science to such a degree of perfection, that the old ones are now of little use, though they may justly claim the greatest part of the praises bestowed upon those that came after them.

**Musica.**



Musica. *Musick.*

**F**RANCESCO CAZA, Tractato volgare del Canto figurato, Opera Magistri Jo. Petri LOMACIO. In Milano, Leonardus Pachel impressit, 1492, in quarto.

I have already observed, that it was the custom of old Italian writers to have the titles of their books either in Latin, or Italian mixed with Latin. The above book by *Lomacio* is little valued by our modern practical musicians, but the speculative ones will give any money for it, as well as for the two next, which are scarcely to be found.

Angelicum ac divinum Opus Musicæ Franchini GAFURII Laudensis (that is of *Lodi*, a small town, twenty miles distant from Milan) Regii Musici, Ecclesiæque Mediolanensis Phonaſci, materna lingua scriptum. Tractatus 1, 2, 3, 4, 5, & ultimus. Impressum Mediolani, per Gottardum de Ponte, Anno Salutis millesimo quingentesimo octavo die sextadecima Decembris: Julio Secundo Pontifice Maximo, ac Christianissimo Francorum Rege Lodovico, Duce Mediolani, Foelici auspicio regnantibus. In folio. Though the whole title of this book is in Latin, the book is all in obsolete and inelegant Italian. Yet *Gafurio* is looked upon amongst us as the father of Italian musick,

Tractato

**Tractato di Musica di Giovanni SPATARO** Musico Bolognese, nel quale si tracta de la Perfectione de la sesquialtera producta in la Musica mensurata, &c. Impresso in Venezia, per Maestro Bernardino de' Vitali et di octavo del Mese di Ottobre, 1531, in folio.

**Il Toscanello in Musica di Messer Pietro ARON** Fiorentino dell' Ordine Jerosolimitano, e Canonico di Rimini; nuovamente stampato con la giunta da Lui fatta. In Venezia, 1539, in folio, the second edition.

I know nothing of the above two authors.

**Tutte le Opere di Giuseppe ZARLINO** da Chioggia (delle Istituzioni e Dimostrazioni Armoniche.) In Venezia, per Francesco Francheschi, 1589, 2 vol. in folio, the best edition.

*Zarlino*, a friar, was a man of learning, as well as a musician of reputation; though, as I am told, many of his opinions were not adopted by successive musicians. This book is not inelegant in style, though a little ungrammatical.

**Impresa del R. P. Gioseffo ZARLINO** da Chioggia, già maestro di capella dell' illustrissima Signoria di Venezia; dichiarato dal R. D. Gio. Maria ARTUSI di Bologna, Canonico Regolare nella Congregazione di S. Salvatore. In Bologna, presso Giambattista Bellagamba, 1604, in quattro.

**L' Arte del contrapunto ridotto in Tavole, di Gio. Maria ARTUSI** da Bologna, dove brevemente si contiene i precetti a quest' Arte necessari, parte prima. In Venezia, presso Giacomo

Vincenti

Vincenti e Ricciardo Amadino compagni, 1598, in folio. Nella seconda parte si tratta dell'utile ed uso delle dissonanze. In Venezia, (by the same Vincenti) 1589, in folio.

Musicians say, that this is one of the best books of the kind.

L' Antica Musica ridotta alla moderna pratica, con le dichiarazioni e con gli esempi de' tre generi, con le loro spezie, e con l' invenzione d' un nuovo strumento nel quale si contiene tutta la perfetta Musica: composto dal Rev. M. D. Nicolò VICENTINO. In Roma, per Antonio Barri, 1557, in folio.

A book famous for the musical absurdities contained in it. That *Vicentino's* precept and notions were absurd, we have, amongst others, the authority of *John Baptist Doni*, of whom I shall speak in its place.

Scipione CERRATO Napolitano, della pratica Musica vocale e strumentale; Opera necessaria a coloro che di Musica si dilettono, con le postille poste dall' Autore a maggior dichiarazione d' alcune cose occorrenti ne' discorsi. In Napoli, presso Gio Jacomo Carlino, 1601, in quarto.

The language and the stile of this book are very indifferent.

Discorsi Musicali nelli quali si contengono non solo le cose pertinenti alla Teorica ma eziandio alla Pratica, mediante le quali si potrà con facilità pervenire all' acquisto di così onorata Scienza; raccolti da diversi buoni Autori da Cesare CRI-



VELLATI Medico Vicetese. In Venezia, presso Agostina D'icepoli, 1644, in folio.

Ragionamento di Musica del R. D. Pietro Bozzio Parmegiano; ove si tratta de' Passaggi, delle consonanze e dissonanze buone, e non buone; e del modo di far Mottetti, Messe, Salmi, ed altre composizioni; ed alcuni avvertimenti per il contrapuntista e compositore; ed altre cose pertinenti alla Musica. In Parma, presso Erasmo Vietto, 1588, in quarto.  
A book of reputation.

Il Melone, discorso Armonico del Cavalier Ercole BOTTRIGARI; ed il Melone secondo, Considerazioni Musicali del medesimo sopra un Discorso di Gandolfo Sigonio intorno a Madrigali, ridotta alla moderna pratica di D. Nicolò Vicentino, in occasione di rispondere ad una Lettera di Annibale Meloni Decano de' Musici ordinarij della Signoria di Bologna; e nel fine essa Discorso del SIGONIO. Ferrara, presso Vittorio Baldipi, 1602, in quarto.

The title of *Bottrigari*, as well as the discourse by *Gandolfo Sigonio*, is inelegant; yet I am told, they treat their subject skilfully.

Il Patrizio, ovvero de' Tetracordi Armonici di Aristossene, parere e vera dimostrazione del Cavalier Ercole BOTTRIGARI. In Bologna, per Bellagamba, 1590, in quarto.

Il Desiderio, ovvero de' concerti di varj Strumenti Musicali; Dialogo di Musica di Ercole BOTTRIGARI. In Bologna, per Bellagamba, 1590, in quarto.

*Bottigari* was a poet, a painter, an architect, and a musician; that is, understood something of every thing, but excelled in nothing. Besides the above works, we have a collection of poems made by him, and printed in Bologna, presso Anselmo Giaccarello, 1551, in octavo.

*Regole del contrapunto e composizione*, brevemente raccolte da diversi Autori, per il R. P. F. Valerio BONA da Bressa; operetta molto facile ed utile per gli Scolari principianti. In Casale, presso Bernardo Grasso, 1595, in quarto.

This book is remarkable for the goodness of its musical precepts; and more for the badness of its stile and language.

Il Fronimo, Dialogo di Vincenzo GALILEI sopra l'Arte del ben intavolare, e rettatamente suonare la Musica. In Venezia, per l'erede di Girolamo Scotto, 1583, in folio.

Dialogo della Musica antica e moderna, di Vincenzo GALILEI in sua difesa, contra Giuseppe Zarlino. In Firenze, per Filippo Giunti, 1602, in folio. There is another edition made in 1541.

Of these two works I have only looked into the second, and I found that the stile of it is perspicuous and strong, but ungrammatical and neglected. As a musician, *Vincenzo Galilei* keeps as high a rank as any other in Italy, but what has made his memory more conspicuous is, that he was the father of *Galileo Galilei*, the mathematician. I will not omit a little particular told by *Vincenzo* in the above book,

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which is, that the best lyres of his time were those made in England.

Discorso di Francesco Boccini sopra la Musica. In Firenze, 1580, in octavo.

Il tesoro illuminato, di tutti i tuoni di Canto figurato, con alcuni seltissimi segreti non da altri più scritti, nuovamente composto dal R.<sup>o</sup> P. Frate illuminato Argvino Bresciano. In Venezia, presso Gio. Varisco, 1581, in quarto.

The title of this book is so emphatical and silly, that it gives me no great opinion of what it contains.

Due Dialoghi della Musica, di Luigi D'Avrice Gentiluomo Napolitano. In Napoli, per Matteo Cancer, 1552, in quarto.

Prattica di Musica, divisa in quattro libri, composta dal R. P. Lodovico Zacconi. In Venezia, 1596, in folio.

A book of reputation.

Il Compendio della Musica, nel quale brevemente si tratta dell' arte del contrapunto, diviso in quattro libri, del R. M. Orazio Tigrino Canonico Areino. In Venezia, presso Riccardo Almadio, 1602, in quarto.

Del suono e de' tremori Armonici dell' udito; trattati di Daniello Bartoli della Compagnia di Gesù. In Roma, per lo Finelli, 1679, in quarto.

A philosophical and well-written book.

Il Transilvano del Reverendo Padre Girolamo Diruta sopra il vero modo di suonare Organi e  
I  
strumenti

stromenti da penna, parte prima. In Venezia, presso Alessandro Vincenti, 1622, in folio. Parte seconda, Dell' Intravolatura ed altre cose. This also is a book of reputation in its kind.

Musica vaga ed artificiosa di Romano MICHIELI di Roma. In Venezia, presso Giacomo Vincenti, 1615, in folio.

The author, in his preface, mentions the most famous musick masters that lived in Italy in his time.

Compendio del Trattato de' Generi e de' modi della Musica, di Gio. Battista DONI; con un discorso sopra la perfezione de' concetti. In Roma, per Andrea Fei, 1635, in quarto.

*Pietro della Valle*, the famous traveller, writ of this *Doni*, that he had congiunta a gran bontà e integrità di costumi profondissima erudizione; con esatta notizia della Lingua Greca, delle Matematiche, della Teoria Musicale, della Poesia, dell' Istoria, e di ogni altra facoltà che a ciò possa giovarsi; con l' ajuto e comodità che ha avuto di vedere molti bei Libri rarissimi e non pubblicati alle stampe, massimamente Autori antichi Greci nella Vaticana e in molte altre Librerie famose; that is, *Doni joined to great goodness and integrity the deepest erudition; was an eminent Greek scholar and a good mathematician, knew the theory of musick, was well versed in poetry, and history, and in many other useful things; besides, he had the convenience of seeing many scarce books and ancient Greek manuscripts preserved in the Vatican library, and other places.* Offer-

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*Osservazioni di ben regolare il Coro della Capella Pontificia, fatte da Andrea ADAMI da Bologna. In Roma, per Antonio de' Rossi, 1714, in quarto.*

This book inelegantly written, besides some good musical precepts, contains the uninteresting lives of twelve of the principal Italian musick-masters, together with their portraits.

I could have registred many more Italian books on musick; but, as I know no other that deserves to be mentioned, either for the goodness of its precepts, or for its elegance, I shall conclude this article, and take leave of my reader with the next.

*Discorsi di Musica di Vincenzio CHIAVELLONI. In Roma, per Ignazio de' Lazzeri, 1668, in quarto.*

These are twenty-four discourses recited by the author in a musical academy: but the end of them is not so much the instruction of Italian musicians, as the reformation of their morals: and to say truth, (says Zeno) their morals want as much correction as their musick, which has, for these fifty years past, much degenerated from its ancient solemnity. *Chiavelloni*, amongst other good things, tells these pretended *Artisti* to abstain from expressing effeminate pas-

\* This word originally signified a professor or follower of virtue. At present it is synonymous with musician. I do not know how it came to signify in England a collector of shells and butterflies.

sions and singing obscene songs, to which they are in general too much addicted. He could have expatiated on their conceitedness, impudence, flandering each other, and other such vices; but all would have been in vain. What signifies to write for wretches that cannot read, as it is generally the case with these sons of harmony? entirely spoilt as they are, on the other hand, by the caresses of the richest and most ignorant amongst our nobility, the greatest part of whom seem to think life a burthen, if they live it not in the company of a fidler, a eunuch, and a singing strumpet.

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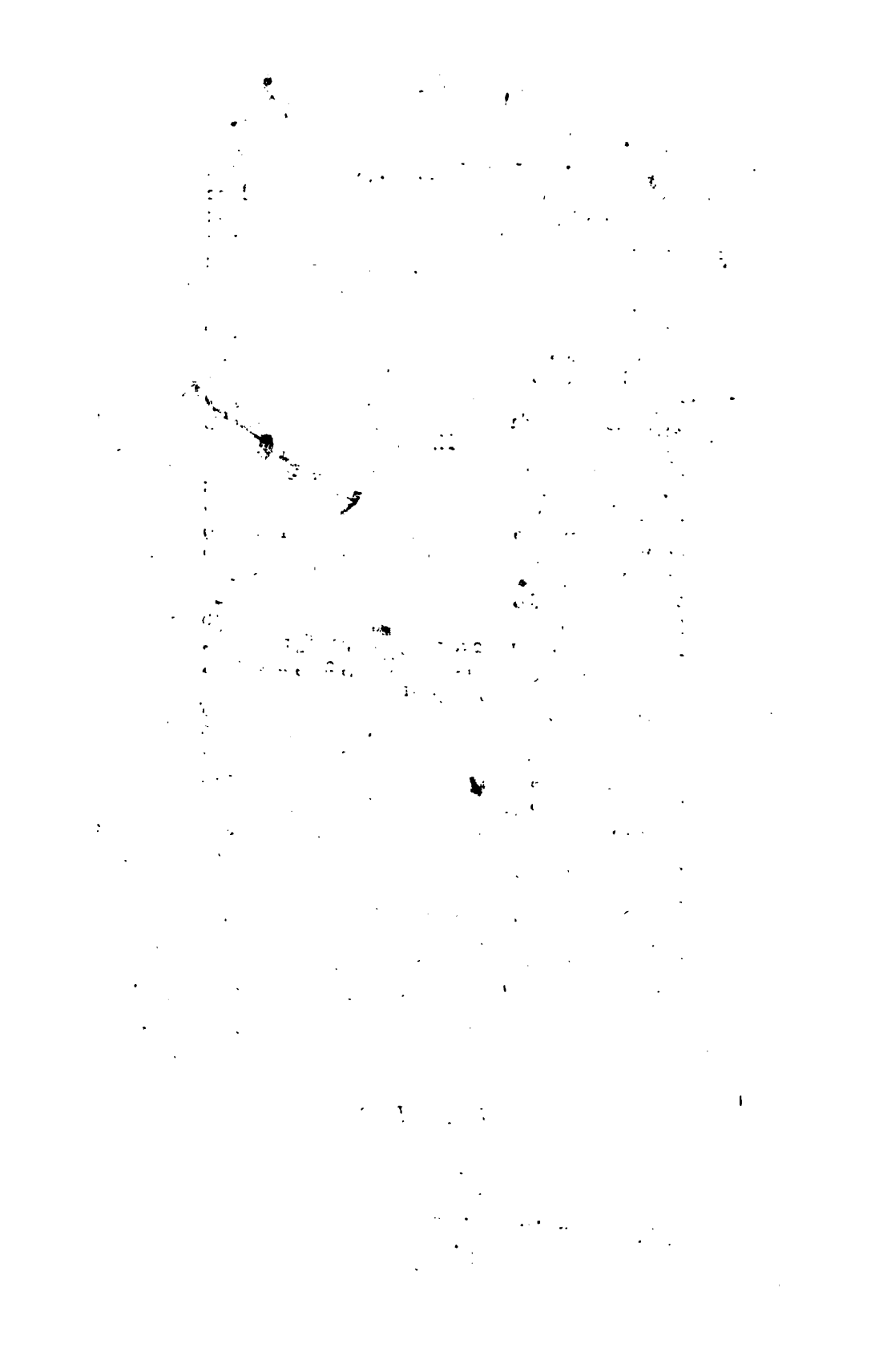
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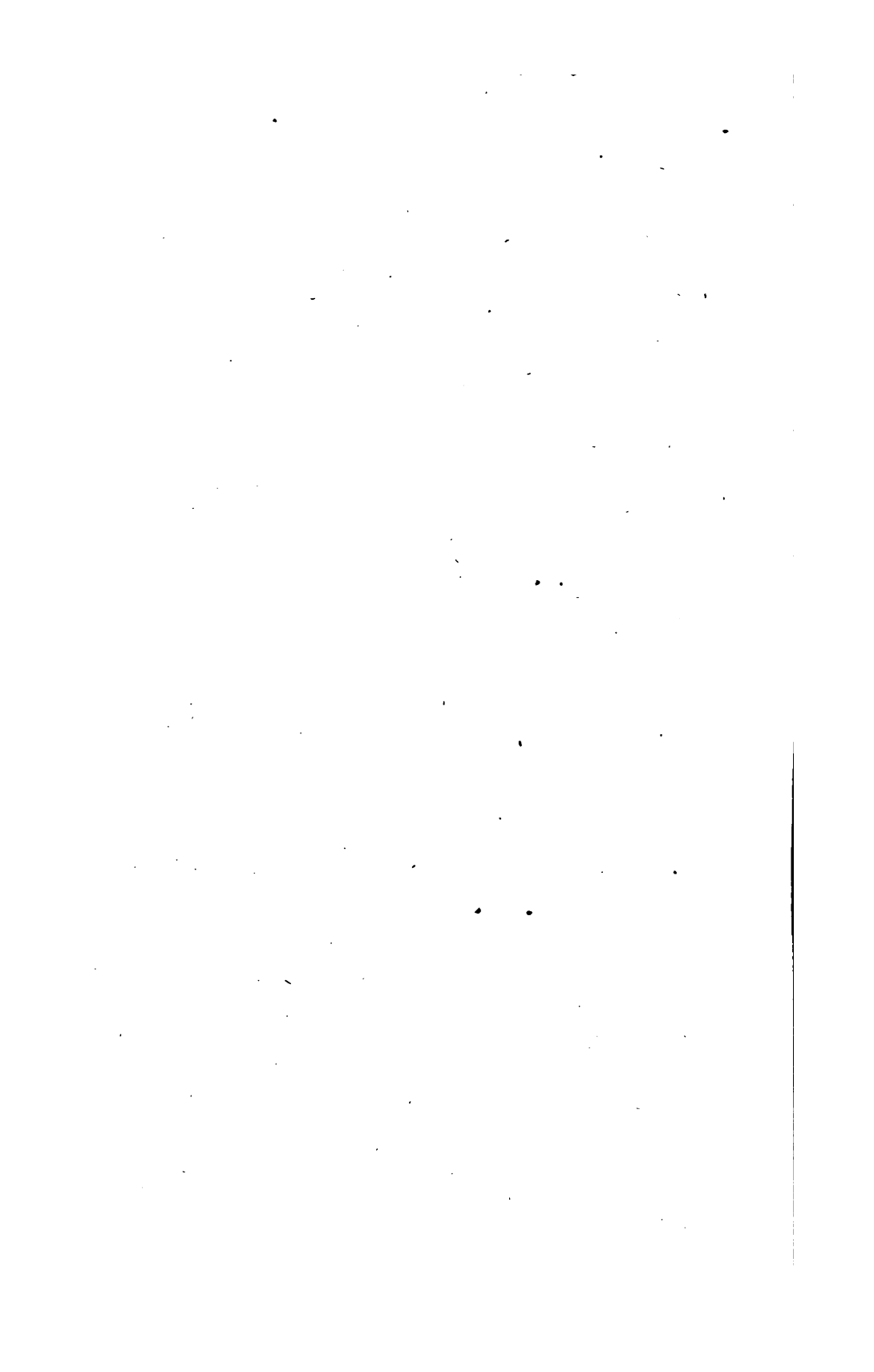
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